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Philip Hale.

THE
MACDOWELL BIRTHDAY PARTIES COMMITTEE

invites you to attend a
DINNER HONORING MRS. EDWARD MACDOWELL
ON THE EVE OF HER 95TH BIRTHDAY

Friday, November the twenty-first

at the
Waldorf-Astoria

R.S.V.P.
Mrs. James Johnson Sweeney
120 East End Avenue
New York, N. Y.

Reception at seven o'clock
The Astor Gallery
Dinner at seven-thirty o'clock
The Jade Room

MASTER OF CEREMONIES

CARL CARMER

President of the Edward MacDowell Association, Inc.

SPEAKERS

DR. RUDOLPH GANZ

former president of the Edward MacDowell Association, Inc.

MRS. ADA HOLDING MILLER

president of the National Federation of Music Clubs

PROF. DOUGLAS MOORE

president of the National Institute of Arts and Letters

ASSISTING ARTISTS

GLADYS SWARTHOUT, *mezzo-soprano*

BARBARA GIBSON, *coloratura soprano*

JOHN CORIGLIANO, *violinist*

MAURICE EISENBERG, *'cellist*

JOHN KIRKPATRICK, *pianist*

ARPAD SANDOR, *pianist*

CHAIRMAN OF THE PROGRAM

ARPAD SANDOR

Dinner music by Leo Dryer and his orchestra

CO-CHAIRMEN OF THE DINNER COMMITTEE

Mrs. James Johnson Sweeney

Mrs. Chalmers Clifton

EXECUTIVE MEMBERS OF THE DINNER COMMITTEE

Mrs. Richard Dana

Mr. and Mrs. Walter Sands Marvin

Prof. and Mrs. Douglas Moore

Mr. Frederick Mortimer Clapp

Mr. Chalmers Clifton

Mr. Lewis M. Isaacs, Jr.

MACDOWELL BIRTHDAY PARTIES COMMITTEE

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ORCHESTRAS

THE Philharmonic-Symphony Orchestra, under Issay Dobrowen's direction, will celebrate the twenty-fifth anniversary of the foundation of the MacDowell Colony in this afternoon's concert in Carnegie Hall by playing Edward MacDowell's second suite, in E minor, generally known as the "Indian" suite.

Of the suite, Op. 48, which was his last composition for orchestra, MacDowell wrote: "The thematic material of this work has been suggested for the most part by melodies of North American Indians. Their occasional similarity to northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karktesin's Saga." If separate titles, he added, are desired, they should be arranged thus: Legend, Love Song, In the Time, Village Festival. The suite was performed by Emil Paur and the Boston Symphony Orchestra, whom it was dedicated, in New York on January 23, 1896.

The orchestra will not be heard here again until the following week end. Tomorrow night it gives its third Philadelphia concert with Rachmaninoff as the soloist. On Tuesday it gives its first Washington concert of the season and on Wednesday its second Baltimore concert. Next Sunday afternoon, December 18, at the Metropolitan Opera House, Egon Petri will be soloist in Liszt's piano concerto in E flat. This will be the first time that Mr. Petri, who made a rotatable impression on his first American tour last season, will be heard here with orchestra. Schubert's Unfinished Symphony and Tchaikovsky's Pathetic Symphony are the other numbers on Mr. Dobrowen's program.

Lucrezia Bori, soprano of the Metropolitan Opera Association, will sing Spanish numbers with Ernest Schelling as the accompanying pianist next Saturday morning at Carnegie Hall in the third program of the second series of the Philharmonic-Symphony concerts for children and young people. One of the orchestral numbers will be "The Pageant of P. T. Barnum," by Douglas Moore, which was first played here by the Cleveland Orchestra under Nikolai Sokoloff on January 18, 1927.

MacDowell's Works Shown At Columbia University to Commemorate 30th Year of Composer's Death Tomorrow With Exhibition and Services

An exhibition commemorating the thirtieth anniversary of the death of Edward MacDowell, American composer, will be opened in the Low Memorial Library of Columbia University at 4 p. m. tomorrow. Dr. Nicholas Murray Butler, president of the university, will preside at the opening ceremony in the library's exhibition room. Mrs. Edward MacDowell, widow of the composer, and Daniel Gregory Mason, professor of music at Columbia, will be the other speakers. Mrs. MacDowell will accompany the Columbia Glee Club in a short program of MacDowell works.

The exhibition will continue until June 1. Owing to the composer's connection with the university, of which he was the first professor of music and head of the music department from 1896 to 1904, Columbia officials hope to make the exhibition the most comprehensive display of MacDowell material to be held thus far. It will include unpublished letters, autographed scores, orchestral scores, lecture manuscripts and old concert programs.

Among MacDowell memorabilia lent by Mrs. MacDowell for the exhibition are the composer's notebooks and exercise books during the time of his studies with Joachim Raff in Frankfurt; manuscripts of MacDowell's lectures at Yale and Columbia, the original manuscript

of the "Roland" symphony; four unpublished works for violin and piano written when the composer was seventeen years old, his first work, composed when, at fifteen, he was studying at the Paris Conservatoire; a bust of MacDowell made by Blanchini and a portrait painted by Ben Ali Haggin.

The exhibition committee includes Professor Mason, chairman; Professors Douglas Moore and Harry Morgan Ayres, Roger Howson, librarian, and Richard S. Angell, music librarian.

The university is also exhibiting books, manuscripts and music relating to Anton Seidl, noted conductor of the Philharmonic Society and Metropolitan Opera, who died here in 1898.

Exhibit Opens in Honor Of Edward MacDowell 30th Year of Composer's Death Marked at Low Library

An exhibition commemorating the thirtieth anniversary of Edward MacDowell's death was opened yesterday afternoon in the Low Memorial Library, where Mrs. Edward MacDowell, widow of the composer, and Daniel Gregory Mason, MacDowell professor of music at Columbia, were the speakers. Dr. Nicholas Murray Butler, president of the University, presided.

Mrs. MacDowell discussed her husband's work as Columbia's first professor of music, and described the summer colony for creative workers in all arts which she had established at Peterborough, N. H., where Mr. MacDowell made his summer home during the years of his Columbia activities. She also played two of his short piano works, "To the Sea" and "The Eagle" and the andante from his "Sonata Eroica." The Columbia University Glee Club sang Mr. MacDowell's "Cradle Song" and "From the Sea."

Dr. Butler recalled the organization of the university's music department in 1896, the unanimous choice of Mr. MacDowell as its head by all who were consulted on the question, and the composer's devotion to the task of "building up at Columbia an interest in music, as well as a knowledge of it." Professor Mason paid tribute to Mr. MacDowell's "intelligent, ardent, loyal devotion to American music."

The exhibition, which will remain open until June 1, contains unpublished letters, autograph scores, lecture manuscripts, old concert programs, photographs, paintings and busts.

'M'DOWELL DAY' SET FOR STAMP SALE

Peterborough Will Honor Composer's Memory Tomorrow

Special to THE NEW YORK TIMES.
PETERBOROUGH, N. H., May 11.—With national and State guests attending, this town will devote Monday to observance of "MacDowell Day," marking the first sale of the five-cent stamp issued by the Postoffice Department in honor of the composer.

The day will begin with prayer at the MacDowell grave in the presence of school children, who will lay a wreath surrounded by lilacs. Then Roy North, third assistant postmaster general, will sell the first sheet of the stamps to Mrs. Edward MacDowell, the composer's widow, and a pageant on the terrace of the Historical Building will depict some of her husband's works.

Concerts will be given by the WPA Federated Band and the WPA Federated Symphony Orchestra, the latter playing MacDowell's symphony and assisted by Mrs. MacDowell as piano soloist.

At a luncheon for 400 at the Town House the speakers will include Governor Francis P. Murphy, Harry L. Lindquist of New York, editor of "Stamps," and Theodore E. Steinway, piano manufacturer.

Among guests will be Mrs. MacDowell, Mr. North, Senator and Mrs. Charles W. Tobey, Representative and Mrs. Foster. Stearns, Alvin A. Lucier of Nashua and about seventy postmasters of the State headed by Michael J. Carroll.

Following the program at Peterborough the official party will visit the Monadnock Region Stamp Exposition at Keene.

Orders have been received from every State, as well as from abroad, for the cachet being sold by the MacDowell Club of Peterborough for the benefit of the MacDowell Grave Fund.

FAVOR M'DOWELL FOR HALL OF FAME

Music Clubs at Luncheon for the Composer's Widow Open Drive to Honor Him

Nearly 300 persons, including distinguished musicians, attended yesterday a luncheon in honor of Mrs. Edward MacDowell, widow of the composer, in the Music Room of the Biltmore Hotel. It was given under the auspices of the National Federation of Music Clubs, with Mrs. Guy Patterson Gannett, president of the Federation, as chairman. Walter Damrosch, conductor and composer, was toastmaster.

The luncheon served to launch in this area the Federation's campaign to insure MacDowell's election to New York University's Hall of Fame. Mrs. Edgar Stillman Kelley, chairman of the Federation's Hall of Fame Committee, reported that 25,000 ballots for MacDowell already had been signed by Federation members and friends, and that by Mrs. MacDowell's birthday, which takes place soon, it was hoped to have a total of 200,000.

The speakers at the luncheon paid tribute to MacDowell and the Peterborough, N. H., colony founded in his memory, which has been continued largely through the efforts of Mrs. MacDowell. Among the speakers were Ernest Hutcheson, president of the Juilliard School of Music; Leon Barzin, president of the National Association of American Composers and Conductors, and Virgil Thomas, music critic of The New York Herald Tribune.

A letter was read from Olin Downes, music critic of THE NEW YORK TIMES, who was to have been a speaker but was obliged to be out of town, in which he expressed surprise and regret that MacDowell's name was not already in the Hall of Fame, in view of the fact that many lesser American musicians already had a place there. He added that MacDowell was America's first creative tone poet.

In responding to the tributes, Mrs. MacDowell stressed the need for more fellowships for outstanding creative artists in many fields. Nan Merriman, the Federation's 1941 Young Artist Winner, closed the program with a group of French songs, MacDowell's "Bluebell" and "The Star-Spangled Banner."

MacDowell Colony Association Views Organization Activities at Meeting

By a Staff Correspondent of The Christian Science Monitor.
NEW YORK, N. Y., Dec. 18.—Alied Members of the MacDowell Colony, including many noted authors, composers and artists, held their 34th annual meeting on Dec. 16, at the Town Hall Club.

Mrs. Edward MacDowell, widow of the American composer, gave a short speech mentioning the financial needs of the Colony and the generous contributions received from music clubs and other organizations throughout the country.

She announced that Dorothy Heyward, playwright, who was present at the meeting, had given a fellowship in memory of her husband, DuBose Heyward, with whom she had collaborated in writing "Porgy" and "Mamba's Daughter."

Carl Carmer, Vice-President of the Edward MacDowell Association, Inc., was chairman. Methods were discussed for electing new officers. Tribute was paid to valuable workers in the Association who had passed on during the year: Lewis M. Isaacs, Secretary, and Parker Fillmore, Secretary for the Allied Members.

Various Colonists made grateful remarks about the late Emil Tonieri, who had kept the Colony machinery running smoothly for many years, with the help of Mrs. Tonieri (Mary) and Miss Maude Carling.

The contribution which their unselfish service made to the original work at the Colony was commented on by a number of authors and composers. Harold Morris, the composer, paid tribute to the late Edgar Stillman Kelley, who was Professor of Composition at Cincinnati Conservatory. He spoke of Professor Kelley's two symphonies, "Gulliver—His Voyage to Lilliput," and "New England," and of the value of his book on Chopin.

An affectionate message to her fellow colonists was received from the famous composer, Mrs. H. H. A. Beach, who was unable to attend.

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Presiding

DANIEL GREGORY MASON

MacDowell Professor of Music

ERNEST SCHELLING

President of the Edward MacDowell Association

MRS. EDWARD MACDOWELL

COLUMBIA UNIVERSITY GLEE CLUB

MACDOWELL FOR HALL OF FAME

By OLIN DOWNES

ELECTIONS for 'names' of Americans 'to be added to New York University's Hall of Fame on University Heights have taken place every five years since this gallery was founded at the beginning of the century. There stand, in commemoration, seventy-three bronze busts of American men and women who have greatly served their nation and the world.

As, of course, no name is ripe for addition to the list until its bearer has been dead twenty-five years, the smallest interval in which any historical figure could be estimated with an approach to perspective in the choice.

Preponderance of Writers

The names that represent art are in enormous preponderance those of American poets and writers. They include of course Emerson, Longfellow, Hawthorne, Lowell, Holmes, Poe, Harriet Beecher Stowe, James Fenimore Cooper, William Cullen Bryant, Mark Twain, Washington Irving, Walt Whitman—this list does not pretend to be complete. Among actors there are Charlotte Cushman and Edwin Booth. There are two painters, James MacNiel Whistler and Gilbert Stuart, and the sculptor St. Gaudens. There is one composer, Stephen Foster—and at the luncheon which the National Federation of Music Clubs tendered Mrs. Edward MacDowell, widow of the composer, last Tuesday in this city, the question was properly raised as to why in this American Hall of Fame there was as yet no recognition of America's first great tone-poet. 10-22-44

It is to be remembered, of course, that America's musical development has been more tardy than her progress in all others of the fine arts. There is no doubt the thought in the minds of the committee which makes the selection of names to be added to the Hall of Fame every five years that the nominee should have a position of lasting influence and importance in the life of the nation as a

whole. Nevertheless, it appears that in their selections the point of view has been pretty narrow and academic and even where the writers are concerned not characterized by a very wide range of vision. Tm

Choice Is Narrow

As for MacDowell himself, had he been modestly present on such a board to advocate choice of membership—which never, in his opinion, would have included himself—he would have protested that not only music but all the fine arts must be seen as forming a most vital and significant part of the spiritual development of the nation and would have insisted that not only a greater proportion of musicians but of painters, architects, playwrights and sculptors should be there enshrined. Clearly the selection, from the cultural standpoint, is narrow and somewhat antiquated. With regard to musicians—world-famous executants as well as composers—it is poorly balanced, and incomplete.

The choice of Stephen Foster as a beginning in music is indisputable. His finest songs are warp and woof of the life of the nation, and they will endure. This is really folk music, despite the known authorship of Foster's melody and verse—folk art, which the American people have taken to themselves as their own. MacDowell stands in a wholly different position in the domain of individual expression in a highly developed aspect of his art. Of that art, in America, he is an immortal forerunner.

The question is not how many of his works endure, or whether his tendencies are followed. Nor does the unarguable fact that in some day to come we will have composers whose works will outlive them longer than MacDowell's best pages have already outlived him. MacDowell stands, as the years pass, as the man who marks the beginning of the epoch of serious American musical composition in a way to cast the highest credit upon his creative position in it.

Individual Artist

This is not because he lacked important and productive contemporaries such as Parker and Chadwick, who preceded and outlived him. MacDowell was the poet and seer of them all, the most sensitive and original spirit that American music has yet produced, the

one whose imagination projected farther in the realm of the seen and the unseen than that of any of his fellows.

He studied extensively in Europe and was inevitably influenced by Raff of Germany—as, without any direct contact, his musical sensibility was strongly responsive to the expression of Grieg. A Celt by descent, this had much to do, no doubt, with his susceptibility to Grieg's northern imagery and harmonic novelty. But at no time did MacDowell, creatively speaking, rest on these men. He was a seeker, in fact, after farther things.

Excelled in Small Forms

In pages of his sonatas there hover great shapes and the lightnings of mighty dreams. The music is prescient with them. In the best pages of the concertos and orchestral scores there is the dawning power of structure and epic design. So far as he went, he succeeded most fully in the smaller lyric forms, where his technical and architectural resources are fully adequate to his needs and where his play of imagination is the least weighted and most fancy free.

But that was a relative weakness, subject to correction, could he have continued. His place is unquestioned, despite the passing of his era and style, the development here of modern musical technique, and of composers' opportunities. His was the nature and expression of the complete artist—of the reaches of his spirit, and his perception of nature and the beauty and tragedy of human destiny, revealed to him by his "familiar" of forest, sky and sea.

MacDowell had not completed himself when he died. What he might have become, had it not been for the fearful and premature catastrophe of his end, we cannot know. How far he would have completed his creative span, or how far he could hope to go in a country where music was not as yet a widely and highly cultivated art, is a matter merely for fruitless speculation. But the achievements and the unlimited implications of his art, his inexorably individual utterance, and his historic primacy in his field, make him a foremost figure who cannot be rejected in any recognition of our national music.

Gilman's Tribute

Lawrence Gilman in his book, "Edward MacDowell," though it was written as early as 1909, saw these things very clearly and said them in ways worth remembering. He speaks of "the potent and aromatic art" of MacDowell, which "gave to the art of creative music in this country (I am thinking now only of music-makers of native birth) its single and impressive figure." MacDowell's "manner of speech was utterly untrammelled and wholly his own. Vitality—an abounding freshness, a perpetual youthfulness—was one of his prime traits; nobility—nobility of style and impulse—was another. The morning freshness, the willing spontaneity of his music even in moments of exalted or passionate utterance, was continually surprising; it was music not unworthy of the golden ages of the world.

"MacDowell had not the Promethean imagination, the magniloquent passion, that are Strauss'; his art is far less elaborate and subtle than that of such typical moderns as Debussy and d'Indy. But it has an order of beauty that is not theirs, an order of eloquence that is not theirs a kind of poetry whose secrets they do not know * * * it is enough to avow the conviction that he possessed genius of a rare order, that he wrought nobly and valuably for the art of the country which he loved."

COLONY FOUNDER FETED

Mrs. Edward MacDowell, 95, is Honored at Dinner Here

Infirmities kept Mrs. Edward MacDowell, 95-year-old widow of the composer, in California last night, when a dinner was held in her honor at the Waldorf-Astoria Hotel, but 250 guests nevertheless heard her voice.

Mrs. MacDowell, founder of the forty-five-year-old MacDowell Colony for artists, writers, composers and others at Peterborough, N. H., expressed through the medium of a recording, her regret that she could not be present. She also thanked the group for raising \$30,919 toward a goal of \$95,000 for the colony. 11-23-52 Tm

MRS. M'DOWELL HONORED

11-24-53 Tm
96-Year-Old Widow of Composer Wins Tribute at Hartt College

HARTFORD, Conn., Nov. 22 (AP)—Mrs. Edward MacDowell, widow of the American composer and founder of the MacDowell Colony for Artists in Peterborough, N. H., received in absentia tonight an honorary Doctor of Fine Arts degree from the Julius Hartt College of Music on the occasion of her ninety-sixth birthday.

Carl Carmer, the author, president of the MacDowell Colony Association, paid tribute to Mrs. MacDowell, describing her as "one of the great women of our country" who, he said, "has worked endlessly and untiringly to provide a place where artists may work."

The college opened a MacDowell music festival this afternoon.

EPIC OF MACDOWELL MEMORIAL

Aims and Ideals of Institution Which Composer's Widow Developed and Struggles to Maintain

By OLIN DOWNES

WE had a rendezvous with a lady in a secluded and intimate little room in a small out-of-the-way hotel where we met, completely secure from interruption or intrusion. We stayed there in the gathering twilight hours after discretion, if not convention, should have suggested departure. But she was so fascinating, and she knew so well what she wanted!

The approach was romantic, too. It began with a billet doux written in a clear, nervous, somewhat erratic feminine hand which aroused memories. "I hope you can read these words which I can't see. I wish you could come down. I warn you, I have a favor to ask. But come if you can." What transpired thereafter was not merely romantic. It was epic. 2-13-44

Magnetic Personality

For it was nothing less than the emotion of the epic that was evoked by the voice and the singularly magnetic personality of a lady aflame with a purpose, if there ever was one, and invincible in it. She stood at the door, a picture of courage, looked at us in a general rather than specific direction, shook hands and said, "Find a chair and make yourself comfortable. I'm sorry I can't see exactly what you look like now"—which, after all, wasn't so bad, since it might have meant disillusion. "But we shall do very well." And began to talk a torrent about her particular emprise and about artists of the past and present, some of them here, some gone.

She knows how to talk. Even if she did not know this, there would be the effect of a stanch and vibrant a personality as we ever need to meet—aged 86, now losing vision, full of vigor and heartening interest in everybody, with a host of friends, and particularly fond of young people, and young ideas to boot—Mrs. Edward MacDowell, widow of the composer; the founder, maintainer and warrior of the faith which has sustained the MacDowell Memorial Association and its deeds for art and civilization, the cause for which she fights and intends to see perpetuated after she has gone.

A Good Record

The "favor" she asked was mention of the institution which, as she put it with a laugh, has in the course of its thirty-six years survived two world wars, a hurricane and the panic of 1929, and which under her leadership has rendered such distinguished and heroic service to the cause of creative art and its ideals.

The works of the MacDowell Colony need but the briefest mention here, so far as the facts of its organization and the plain record of its achievement and the stimulus it has given a generation of creative artists are concerned. Founded in 1907, shortly before MacDowell's death, it was planned, in his name, to afford young musicians and artists in related fields opportunities for seclusion and work such as he had found in his

cabin in the forest at the foot of Monadnock.

Six hundred acres were secured of this territory at Peterboro, N. H. In the course of years and through the herculean efforts of Mrs. MacDowell, who gave all her considerable earnings and personal resources to the undertaking, and to generous and highly cooperative persons who aided her as workers or contributors of funds, twenty-four permanent studios, each well isolated from the other, and set in the woods, have been built and thoroughly equipped with the necessary conveniences and facilities for the occupants.

From the first years of its foundation, when the young Chalmers Clifton, then a brilliant talent just coming into its own, scored and conducted a very impressive pageant symbolic of the colony's purposes, musicians were attracted there. Henry F. Gilbert, who was MacDowell's first American pupil in composition, found aid and inspiration in this environment. The list of composers would be a long one. Included among recent figures are names prominent in American composition today—Aaron Copland, Roy Harris, Douglas Moore, Ruth Crawford, David Diamond.

Beneficial Contacts

The musicians undoubtedly have reaped a special benefit by contact with workers in other arts, who included, among the winners of thirteen Pulitzer Prizes, Mar-

garet Widdemer for poetry, Edward Arlington Robinson for poetry, Willa Cather for "One of Ours," Douglas Moore for music, Leonora Speyer for poetry, Stephen Vincent Benét for poetry, Thornton Wilder for "The Bridge of San Luis Rey," Julia Peterkin for "Scarlet Sister Mary," Thornton Wilder for "Our Town," John Gould Fletcher and Marya Zaturenska for poetry. It is a question whether much of the finest poetry that Edward Robinson wrote would ever have seen the light had it not been for the colony and the Veltin Studio where he did so much of his productive work. Nor is this by any means an isolated example.

Mrs. MacDowell told us that last summer in wartime the work of the colony went forward with a degree of intenseness and fraternity among the artists that she had not seen equaled in any previous season. Wartime urgencies of a practical as well as a spiritual kind conduced to this. It was found that the combined ration cards of the members helped greatly in the food situation. Shortages of conveyance and of necessary manual labor were met more than once by the group clubbing together and putting their hands to what was necessary while the creative work went on apace. In new ways the colony proved itself.

How Expenses Are Met

Its expenses have been met in major part, we believe, through thirty-six years—this is the thirty-seventh—by the inexhaustible and indefatigable labors of Mrs. MacDowell. She has toured the country, north to south, coast to coast; given, among other things, hundreds of lecture recitals of MacDowell's piano music, presented with the skill of a sensitive and accomplished pianist and distinguished also by her eloquence and persuasiveness as a speaker. There were years of physical distress when these tours were given on crutches, and every summer the direction of the colony, with its various problems of practical administration and not always practical though temperamental human nature.

"One of the Help?"

Who else could have conducted this noble and difficult undertaking, indispensable to the progress of American art, with such energy, faith and understanding?

Mrs. MacDowell has spared no effort, however great or trivial. One day a lady rode up in a shining limousine to the colony residence and saw another lady in working attire looking about her with the preoccupation of a very busy person. "Are you," asked the visitor, "one of the help?" "Yes," was the answer of the composer's widow, for immediate purposes incognito, "I'm one of the help." It was strictly true!

But her activities and responsibilities are in no wise ended. They will not be until she is ended herself, an approaching event which in no wise dismays or saddens her. She is now looking hard and straight at the future of the colony. Its work must be sustained now and deficits dispersed, and its perpetuation secured. These are not small or easy aims, nor is the present time propitious for raising money.

Donations Must Wait

Large donations, which certainly should be secured for this invaluable institution, must wait for a later day. Facing this fact, the MacDowell Memorial Association is devoting its greatest efforts this year to securing what it calls "studio maintenance" funds. The comparatively modest sum of \$2,500 is sufficient for the permanent endowment of a studio, covering expenses for insurance, water, repairs and fuel. This is believed to be the most direct and practical way of facing the problems of the yearly deficit, and it also looks toward the future. If the studios are self-maintaining a large portion of the annual expense of the colony, aside from the care of the roads, the building in wintertime, the kitchens, and so forth, will be materially reduced. And if by any bad fortune the colony should have to suspend its activities for a period, those interested in its survival would find the buildings in repair and ready to be used as in the past.

This is the immediate and probably the most practicable objective. But there is woeful need of added reserves. Mrs. MacDowell's report to her committee is eloquent of this. "The colony is thirty-six years old and those who helped us so generously through many years have, alas, died and their annual subscriptions have ceased. I know I wish we could evolve some plan for getting new members." That is the story, the epic of a splendid and courageous fight in the name of a great American composer for humanity's need. Let us hope that this struggle too will find support back of the battle line.

MAC DOWELL'S MUSIC

By VIRGIL THOMSON

REVISITING the music of Edward MacDowell, through copies found in a borrowed house, was one of the pleasures of your reviewer's late summer vacation. What the larger works would sound like nowadays—the two Suites for Orchestra, the two piano concertos and the four piano sonatas—he does not know, because he has not for many years handled their scores; and they have almost disappeared from our metropolitan programs. But the shorter piano works—the "Woodland Sketches," the "New England Sketches" and the "Sea Pieces"—have kept an extraordinary freshness through the years. Rereading them brought the reflection that although no living American would have written them in just that way (the Wagnerian harmonic texture having passed out of vogue), no living American quite could have written them, either.

Musical Landscape Painting

LET US take them for what they are, not for what they are not. They are landscapes mostly, landscapes with and without figures, literary or historical evocations, *morceaux de genre*. The test of such pieces is their power of evocation. Couperin, Mendelssohn, Schumann and Debussy are the great masters of genre painting in music; Grieg, Smetana and possibly Albeniz or Villa-Lobos its lesser luminaries. MacDowell might well rank with these last if he had had access to a body of folklore comparable in extent to theirs, an access that Americans do have, in fact, now. He evinced the problems of style that face American composers, but he was not able to solve them single-handed. So he borrowed more from German sources than he would have liked, I think, and more than anybody has to do today.

Nevertheless, the scenes he describes are vivid. His rhythmic contours evoke the stated subject quickly, accurately. No other American composer has painted a wild rose or an iceberg, a water lily or a deserted farmhouse so neatly. The rendering is concise, the outline definite. No piece is a rewriting of any other. Each is itself, economical, elegant, clearly projected. The impersonality of the procedure is proof of the author's sincerity; its evocative power is proof of his high skill as a craftsman. MacDowell did not leave his mark on music as a stylist; he left us merely a repertory of unforgettable pieces, all different from one another and all charming. And he left to American composers an example of clear thought and objective workmanship that has been an inspiration to us all. 11-5-44 Tm.

Immortal Sketches

THERE is a movement on foot toward influencing the American Academy of Arts and Sciences to place his bust in the Hall of Fame at New York University. Stephen Foster is the only writer of music there honored at present. MacDowell could not be in better company, because his music, like that of Foster, is part of every American's culture who has any musical culture. Everybody has played it, loved it, remembered it. Just as no student who ever attended MacDowell's classes at Columbia University ever forgot the master's penetrating observations about music, no musician or no music lover has ever forgotten the delicate firmness of MacDowell's melody, the exactitude with which his rhythm (and his piano figuration, too) depicts the picturesque. To have become, whether by sheer genius for music making, as in Foster's case, or, as in MacDowell's, by the professional exercise of a fully trained gift and by an integrity of attitude unequalled in our musical history, part and parcel of every musical American's musical thought is, in any meaning of the term, it seems to me, immortality.

Music Colony Founder 'Just One of the Help'

To celebrate the 95th anniversary on Nov. 22 of Mrs. Edward MacDowell, widow of the composer, contributions toward permanent endowment of the MacDowell Colony at Peterboro, N.H., for creative musicians, painters, and writers, which she set up in his memory more than a quarter century ago, are coming in from music lovers all over the country.

Preparing for a broadcast interview with James Fassett in the intermission of a New York Philharmonic - Symphony program on the Columbia Broadcasting System, Mrs. MacDowell said that she received a good description of herself not long ago. *11-17-52 mm*

At Peterboro, she recalled, she was walking up to the hall at the Colony on a hot and dusty day. "A great big limousine came along," she said, "and a lady inside stopped and asked if I would like a lift. She asked me questions about the Colony, and just before we reached the entrance she turned to me and said, 'Are you one of the help?' And I said, 'Yes, I'm one of the help.' And that's just what I am."

Boston Festival Orchestra played the Pageant in 1912-13-14; another combination of musicians was engaged for 1919. At first there were 28 men. The number gradually was increased to 50. Two outstanding conductors got their first start at the Peterborough concerts—Howard Barlow of present radio fame, and Chalmers Clifton, who in later years conducted the Pageants of Lexington and Plymouth.

As pretty a picture as one could wish to see was Marion MacDowell driving about the countryside with her own horse and buggy. She was first of all a manager. Indeed she was an originator, a prophet, a pioneer, and stage manager. The MacDowell Colony was a product of her brain. For years she traveled all over this country and Mexico, giving 400 lecture-recitals of her husband's music in order that it may endure.

At the conclusion of one of the concerts, the orchestra men carried their instruments down a short dusty road to the cemetery where they played "To a Wild

for orchestra, piano and voice.

The "Piano Concerto in A Minor" was played at the Peterborough, featured by Ernest Hutchison, renowned virtuoso, who at one time was director of the Juilliard Foundation. Among his piano teachers were Teresa Carreno, and Marmontel in Paris. After three years in France, he went to Lebert in Stuttgart, Germany, and then during the summer of 1882, to Ehlert in Wiesbaden.

In the autumn of that year he joined the class of Karl Heymann, and also the class in composition



(AP Wirephoto)

MRS. EDWARD MACDOWELL

woods in Peterborough, and the haunted forests of Germany, where he learned so much, and which he brought back to his beloved America.

Composer MacDowell's Widow Is Honored at 95

By HENRY WOELBER

At the concert of the New York Philharmonic-Symphony Orchestra in Carnegie Hall, Nov. 16, a great honor was paid to Mrs. Edward A. MacDowell, widow of America's famous composer. It was to commemorate the memory of her noted husband, and also to note Mrs. MacDowell's 95th birthday anniversary, which occurs today.

TOWN TURNS OUT

Her fellow townspeople in Peterborough, N. H., turned out en masse Aug. 15 to celebrate "Marion MacDowell Day." This was done a little in advance of her birthday on account of the probability of more favorable weather at that time of year.

To poets, artists, musicians and composers, site of the MacDowell Colony at Peterborough is a haven of rest, a retreat. There are many little cabins to afford seclusion and privacy for those intent on creative work. *Nov. 11/24*

The late George W. Stewart's

Rose" at MacDowell's grave, a quiet resting place for a man so talented and so famous.

The concerts were given in a natural amphitheater in the side of a mountain, usually at sunset. Some tall pines were removed to allow the setting sun to radiate its full beauty on nature's stage so filled with people.

MASTER PIANIST

Edward A. MacDowell in his youth became a master pianist. He played with the Kneisel String Quartet (from the Boston Symphony, Nov. 19, 1888; the Theodore Thomas Orchestra (which really is the predecessor of the New York Philharmonic - Symphony), March 5, 1899; and two performances the same year with the Boston Symphony, when Wilhelm Gericke was conductor, and with Van der Stucken at an American concert in Paris.

His "Indian Suite" was played by the Boston Symphony at the Metropolitan Opera House, New York, Jan. 23, 1896. Thus his reputation was secured. Although his career was cut short by an early death, he had written extensively

under Joachim Raff, director of the conservatory. MacDowell then became a teacher at Darmstadt and Frankfurt, and in 1882, at the instance of Raff, went to Weimar to visit Liszt.

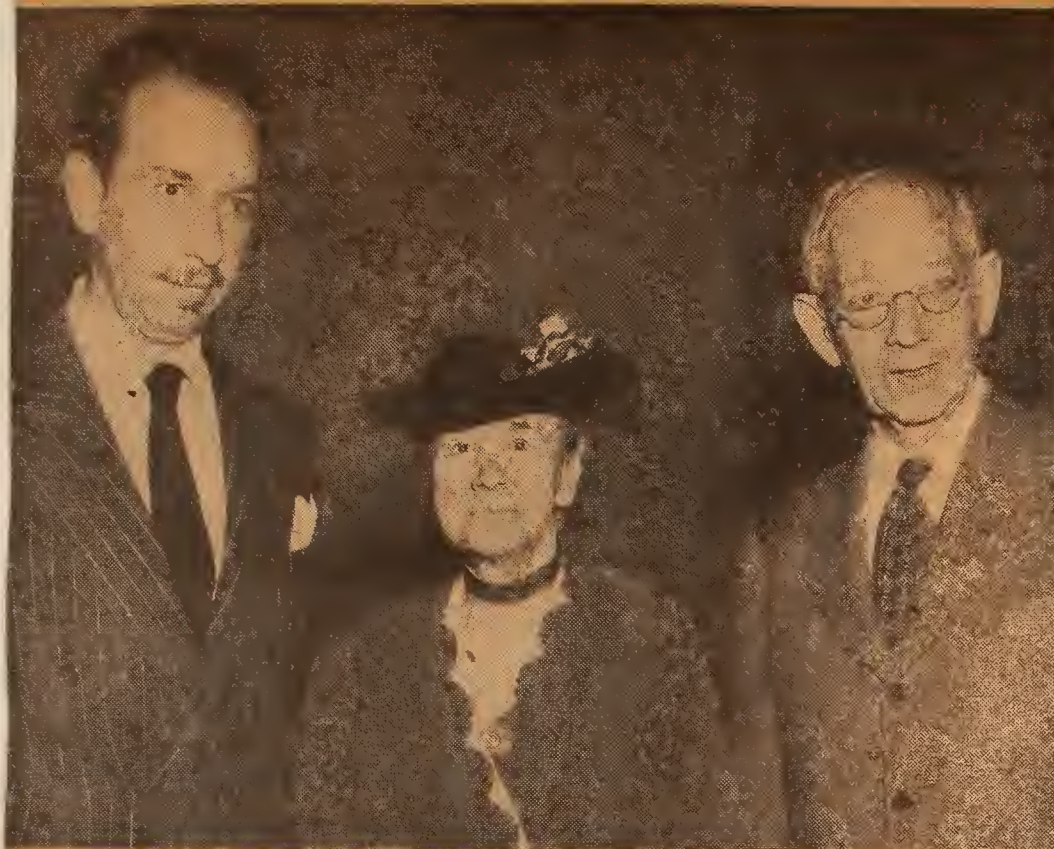
He played his first concerto for that master, with D'Albert at the second pianoforte, and was invited to take part in the approaching meeting of the Allgemeiner Deutscher Musicverein at Zurich, Switzerland. Then he went to Boston where he taught and gave concerts. His European reputation had preceded him, he was invited to take the Chair of Music at the Columbia University, New York, but after some time a fatal illness overcame him, and the great talents of a great American were lost, irretrievably, forever.

OF QUAKER FAMILY

MacDowell was born of a Quaker family of Scotch-Irish ancestry. By training and environment he was a cosmopolitan. The works of MacDowell smack of the

(see top of pg. 1st column)

Winners of Awards From Academy of Arts and Letters



Winners of awards in three fields at last night's joint ceremonial of the American Academy and the National Institute of Arts and Letters. Left to right are Jose Ferrer, who received the 1949 medal for good speech on the American stage; Mrs. Edward MacDowell, honored for distinguished service to the arts, and Frederick Law Olmsted, winner of the gold medal for architecture

Academy and Institute Confer Arts and Letters Awards on 4

Awards of the American Academy of Arts and Letters and the National Institute of Arts and Letters were presented yesterday to three men and a woman at the annual joint ceremonial at the academy auditorium, 632 West 156th Street. The exercises, attended by 500 members and guests, also included presentation of fifteen are and letters grants of \$1,000 each. *5-28-49 Tail.*

Frederick Law Olmsted, of Brookline, Mass., one of the country's leading authorities on city planning and landscape architecture, became the first landscape architect to receive the Academy's Gold Medal. He was honored for many contributions in his field, including the plan he devised in 1901 which initiated the beautification progress of Washington.

Others honored were Mrs. Edward MacDowell, widow of the celebrated composer, for her work in founding and maintaining the MacDowell Colony for artists at

Peterborough, N. H.; Jose Ferrer, actor, who is currently starring in "The Silver Whistle" at the Biltmore, for good speech on the stage, with particular reference to his performance in Shakespeare's "Othello," and Thomas Mann, novelist, on whom the Academy's Award of Merit for Fiction was conferred in absentia.

E. M. Forster, English novelist who came to this country at the invitation of the academy and the institute especially to address the ceremonial, delivered the twenty-eighth annual Blashfield Foundation Lecture. His theme was "Art for Art's Sake."

Recipients of the arts and letters grants were Leonie Adams, James Agee, Joseph Campbell, Alfred Kazin, Vincent McHugh and James Stern, for literature; John Cage, Louis Mennini and Stefan Wolpe, for music; Federico Castellon, Carl Hall, Henry Kreis, John McCrady, William Pachner and Harry Wickey, for art.

Four new members inducted by

the academy were William Faulkner, Leon Kroll, John Steinbeck and Mark Van Doren. Thirteen inducted by the institute were Gertrude Lathrop, Bruce Moore, Georgia O'Keeffe, Zoltan Sepeshy and Ralph Walker, in the art section; Malcolm Cowley, E. E. Cummings, John Gould Fletcher, Francis Hackett, Christopher Isherwood, Alfred Kreymborg and Allen Tate, in the literature section, and Igor Stravinsky, in the music section.

Great Lady Of Music

BY WARREN STOREY SMITH

No one who heard the transcribed voice of Mrs. Edward MacDowell during the intermission period in last Sunday's New York Philharmonic-Symphony broadcast could have failed to be both moved and impressed. Here was a woman, who yesterday passed her 95th birthday, speaking clearly and interestingly regarding the great work she has done in realizing her composer husband's dream of an artists' colony in New Hampshire.

11-23-52

During the 24 years she was married to MacDowell, she neglected her own piano playing, though she was his piano pupil when she married him in Germany in 1884. Then, when she found she could raise money for the MacDowell colony at Peterborough in that way, at the age of 50 she began to give recitals of her husband's music. The colony is anything but self-supporting and during the past months efforts have been made to raise a sustaining fund of \$95,000. Last Friday, on the eve of her birthday, author Carl Cramer, an ex-colonist, presented Mrs. MacDowell with a check at a gathering held in her honor at New York's Waldorf Astoria.

* * *

We were reminded of Mrs. MacDowell at Jordan Hall on the evening of Nov. 6, when Helen Dane placed the "Eroica" Sonata on her recital program in anticipation of that event. The fact that the piece has faded a bit in the course of years was only to apparent. More enduring than any of the four piano sonatas is MacDowell's Second Piano Concerto. Mrs. MacDowell wrote me two years ago that in the preceeding 12 months she had received programs on which it figured from such widely separated points as Rome, Vienna and Rio de Janeiro.

Mrs. MacDowell Is 95; 200 Attend Waldorf Party

A birthday party was held for Mrs. Edward MacDowell, widow of the American composer, at the Waldorf-Astoria last night, and it was reported that more than \$30,000 had been contributed during the current campaign for funds to support the MacDowell Colony which she founded forty-five years ago at Peterborough, N. H. *11-22-52 Tail.*

The largest individual contribution was \$8,612 from the National Federation of Music Clubs, and Carl Carmer, author and president of the Edward MacDowell Association, who announced the fund results, noted that further contributions were anticipated during December, which is traditionally known as MacDowell month among members of the Federation.

Mrs. MacDowell, who is ninety-five today, spends the winters at the home of her friend, Miss Nina Maude Richardson, in Los Angeles, and was unable to attend. But Miss Richardson was present, and Mrs. MacDowell made a speech in Los Angeles, greeting the guests, and it was recorded on tape and played back to the more than 200 persons who attended last night.

Mrs. MacDowell reviewed the history of the colony, noted that since it was established more than twenty Pulitzer Prize works had been produced there, and said she hoped it might ultimately be open "at least eight months of the year."

Among the speakers were Dr. Rudolph Ganz, composer, conductor and pianist; Mrs. Ada Holding Miller, president of the National Federation of Music Clubs; and Douglas Moore, president of the National Institute of Arts and Letters. Among those who performed were Gladys Swartout, mezzo-soprano, Barbara Gibson, coloratura soprano, John Corigliano, violinists, Maurice Eisenberg, cellist, John Kirkpatrick, pianist, and Arpad Sandor, pianist.

Mrs. MacDowell Wins Hadley Music Medal

NEW YORK, May 15 (AP)—Mrs. Edward MacDowell, widow of the composer, tonight was awarded the Henry Hadley Medal "for outstanding service to American music" by the National Association for American Composers and conductors. The award was named in honor of the association's founder. The association also founded a fellowship in creative music in memory of Hadley at the MacDowell colony in Peterborough, N. H., which has been maintained and developed largely through Mrs. MacDowell's efforts. 5-16-42 SHe

ARTIST COLONIES URGED

Widow of Composer MacDowell
Says Dozens Are Needed

Dozens of new colonies where the best possible working conditions for creative artists can be provided should be set up after the war on the same financial basis as endowed universities, Mrs. Edward A. MacDowell, widow of the American composer, said yesterday. 11-23-44 in

Interviewed here on her eighty-seventh birthday, Mrs. MacDowell urged that such centers be established for the many "beginners" in the arts who are bound to embark on careers as composers, writers, painters and sculptors when the present world crisis ends.

Reviewing the history of the colony at Peterborough, N. H., which she founded thirty-seven years ago as a tribute to her husband, Mrs. MacDowell said:

"For the past ten years we haven't been able to begin to take all the people who have applied. We now can accept only distinguished men and women who have some achievement behind them—and not young students.

"There ought to be dozens of such places, with Fellowship available to those who need them.

Serge
Indian Suite.

imp H.
Dec. 1, 1911

Allegro
3

Handwritten musical notation on two staves, featuring a series of chords and single notes.

Handwritten musical notation on two staves, including a large bracketed section and a final melodic flourish.

First sketch of *Serge* from
the *MacDowell* (Indian) Suite.
Given to Philip Hale by
Nathan MacDowell -
Oct. 9th 1908,
Petersburg, N. H.

Handwritten musical notation on four staves, including a section labeled "4c. Con ferd." and a circled section labeled "Fin.".

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a series of notes with a 'p' (piano) marking. The second staff has notes with a 'p' marking. The third staff has notes with a 'p' marking. The fourth staff has notes with a 'p' marking. The fifth staff has notes with a 'p' marking. The sixth staff has notes with a 'p' marking. The seventh staff has notes with a 'p' marking. The eighth staff has notes with a 'p' marking. The ninth staff has notes with a 'p' marking. The tenth staff has notes with a 'p' marking.

arco

22

23

24

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Handwritten musical notation on staves 1-4, measures 22-27. The notation includes various notes, rests, and dynamic markings such as *p.* and *pp*. The music is written in a system of four staves.

Handwritten musical notation on staff 5, measures 28-29. The notation includes notes and rests.

gr. Trem.
pp *pp*

Handwritten musical notation on staff 6, measures 30-31. The notation includes notes and rests, with a dynamic marking of *pp*.

Handwritten musical notation on staves 7-8, measures 32-33. The notation includes notes, rests, and a circled triplet of notes on staff 7.

Handwritten musical notation on staves 9-10, measures 34-35. The notation includes notes, rests, and dynamic markings such as *pp* and *ppp*.

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Handwritten musical score on ten staves. The score is written in a single system and includes various musical notations such as notes, rests, and accidentals. There are several large, stylized 'X' marks drawn across the staves, indicating sections that have been crossed out or are to be omitted. The notation is somewhat messy and appears to be a working draft.

41

42

43

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51

5

gr. II.

The image shows a handwritten musical score on ten staves. The score is divided into two systems. The first system (staves 1-5) contains musical notation for measures 41-49. The second system (staves 6-10) contains musical notation for measures 50-51, with a large diagonal line crossing through it. The notation includes various musical symbols such as notes, rests, and accidentals.

Measure 41: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 42: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 43: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 44: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 45: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 46: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 47: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 48: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 49: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 50: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

Measure 51: Staff 1 has a whole note chord (F#4, C#5). Staff 2 has a whole note chord (F#4, C#5). Staff 3 has a whole note chord (F#4, C#5). Staff 4 has a whole note chord (F#4, C#5). Staff 5 has a whole note chord (F#4, C#5).

52

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61

62

63

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- pp* (pianissimo) at the beginning of the first system.
- mf* (mezzo-forte) in the middle of the first system.
- pp* (pianissimo) in the middle of the second system.
- mf* (mezzo-forte) in the middle of the second system.
- pp* (pianissimo) in the middle of the third system.
- mf* (mezzo-forte) in the middle of the third system.
- pp* (pianissimo) in the middle of the fourth system.
- mf* (mezzo-forte) in the middle of the fourth system.
- pp* (pianissimo) in the middle of the fifth system.
- mf* (mezzo-forte) in the middle of the fifth system.
- pp* (pianissimo) in the middle of the sixth system.
- mf* (mezzo-forte) in the middle of the sixth system.
- pp* (pianissimo) in the middle of the seventh system.
- mf* (mezzo-forte) in the middle of the seventh system.
- pp* (pianissimo) in the middle of the eighth system.
- mf* (mezzo-forte) in the middle of the eighth system.
- pp* (pianissimo) in the middle of the ninth system.
- mf* (mezzo-forte) in the middle of the ninth system.
- pp* (pianissimo) in the middle of the tenth system.
- mf* (mezzo-forte) in the middle of the tenth system.

The score is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

64 65 66 67 68 69 70 71 72 73

The musical score is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large diagonal line is drawn across the bottom half of the page, crossing out the lower staves. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large diagonal line is drawn across the bottom half of the page, crossing out the lower staves. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large diagonal line is drawn across the bottom half of the page, crossing out the lower staves. The notation is in a historical style, possibly 18th or 19th century.

74

75

76

77

78

79

80

81

82

83

Handwritten musical score on ten staves, numbered 74 to 83. The notation includes various musical symbols such as notes, rests, and dynamic markings like "div." and "arco".

Staff 74: Treble clef, key signature of one flat (B-flat), 4/4 time. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 75: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 76: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 77: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 78: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 79: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 80: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 81: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 82: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Staff 83: Treble clef, key signature of one flat. Measures 1-3 show a melodic line with eighth and quarter notes.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style. The first system (measures 1-4) shows a complex arrangement of notes and rests. The second system (measures 5-8) continues the musical notation. The third system (measures 9-12) shows a continuation of the piece. The fourth system (measures 13-16) shows a continuation of the piece. The fifth system (measures 17-20) shows a continuation of the piece. The sixth system (measures 21-24) shows a continuation of the piece. The seventh system (measures 25-28) shows a continuation of the piece. The eighth system (measures 29-32) shows a continuation of the piece. The ninth system (measures 33-36) shows a continuation of the piece. The tenth system (measures 37-40) shows a continuation of the piece.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and slurs. There are handwritten annotations in German: "Con Sord." on the fifth staff, "gr. Fr. mit R. Schwam. Schlegeln" on the sixth staff, and "PK." above the seventh staff. The notation is somewhat sketchy and appears to be a working draft.

Log Cabin for Creative Artists M'Dowell's Dream Come True

By HAYDN PEARSON

PETERBOROUGH, N. H.—"Sometimes," Mrs. Edward McDowell said in her soft, clear voice, "it is very difficult to tell when a dream begins and when it ends. This Colony is MacDowell's dream and I am sure it will continue, for it has come to stand for something fine in American life. It represents something on which we cannot put a dollar mark."

11-20-51 *Herald*

Mrs. Edward MacDowell and I talked for an hour in the room that has become a revered shrine to American musicians. It is the music room of a rambling old Cape Codder; MacDowell's piano still stands at the place where he practiced and composed.

400 to 500 Concerts to Aid Dream

Mrs. MacDowell never lost sight of the dream they had dreamed together of a sanctuary among the New Hampshire hills where creative artists could come for a period each summer and work in quietness. In the quest of that dream Mrs. MacDowell gave between 400 and 500 concerts; she traveled 10 times from ocean to ocean. She was 50 when she started out to achieve the dream and she has never lost the faith that has carried her through difficult periods.

It was her faith in MacDowell that induced him to relinquish teaching and devote himself to composing and concert work. In 1896, by happy chance, they had bought an old farm house here in Peterborough. There were also three large barns and 100 acres of land included for the \$1500. They built a music room for the composer, but household noises were inevitably distracting. At that time, MacDowell had a professorship in Columbia; he needed absolute quiet for summer creative work.

Famous Idea

Thus came about the now famous Log Cabin idea. One summer Mrs. MacDowell gave her husband a cabin deep in the woodland where he could work without any distractions. MacDowell's own experience had confirmed in his mind his suspicions of what creative artists suffered in vast, impersonal communities. MacDowell wanted to provide a sanctuary where creative workers in the arts could live and work in the best possible physical and mental environment.

brought a smart to the eyes even as it brought a lift to the heart. In the soft light that came through the window from the west, the inner glow showed in her face. And as we talked, somehow, the fact that 24 Pulitzer winners had worked at the Colony did not seem very important.

Here on the hilltop above the Nubanusit River, in the midst of quiet woods and valleys, with Monadnock rising against the sky to the west and Pack Monadnock to the east, a dream has come true. A gentle, brave heart, with unfaltering courage and ceaseless devotion to the great composer's ideals has given her life to the realization of that dream.

It is history now. The MacDowell colony is world famous and is serving a vital need in the nation's culture. "We are so young a nation," Mrs. MacDowell said with the gentle smile so many know who have listened to her playing and to her talks about the Colony. "We are impatient to get things done. But I know that as the decades pass, we shall gradually learn that the fine arts have an essential place in a nation's life."

Cataracts have decreased the sight of this gentlewoman's eyes but they have not impaired her vision. At 90, she fell and broke her hip, but the indomitable spirit that had waged the good fight for so many crucial years, carried her through. With her good friend Nina Maud Richardson, she was soon riding about the village again. Today the Edward MacDowell Association has charge of operating the Colony. Scores of clubs, sororities, associations and individuals gladly contribute to the support of this home of the creative arts.

Great Names

One can mention great names that have been at the Colony: Edwin Arlington Robinson, Henry F. Gilbert, Mabel Daniels, Thornton Wilder, Elizabeth Jones, Dubose and Dorothy Heyward, Harvey Allen, Stephen Benet and Douglas Moore. As I sat and talked with Mrs. MacDowell, somehow the world-given halo that is creative personalities faded away.

I saw something more—something greater, something that



Mrs. MacDowell Honored At 90th Anniversary Year

Women's Activities

By Betty Driscoll

Staff Writer of The Christian Science Monitor

Mrs. Edward MacDowell, Honorary President of the Edward MacDowell Memorial Association, who is observing her 90th anniversary this month, was active every day this past summer serving as good will ambassador to the Colony folks who came to Peterborough, New Hampshire, for "creative work," in the arts, according to Mrs. Robert S. Hoffman, of Boston.

Mrs. Hoffman, as President of the Massachusetts Federation of Music Clubs, presided at a luncheon meeting today in honor of Mrs. MacDowell, whom she has known for more than 40 years. Mrs. MacDowell sent greetings and was represented at the luncheon by her friend, Miss Mabel Daniels, composer, of Boston.

Henry Austin, of the Arthur P. Schmidt Music Company, Boston, publishers of many of Edward MacDowell's works, also was present to pay tribute to Mrs. MacDowell. The Schmidt Company, through its understanding of the problems of the American composer, years ago agreed to publish the works of Mr. MacDowell, who never was considered a wealthy man. Mr. Austin spoke very simply of his connection with the family, for, as he expresses it, "Mrs. MacDowell always was adverse to sentimentality."

During the years that Mrs. MacDowell was on tour throughout the country in behalf of the Music Colony, playing her husband's compositions, Miss Nina Maude Richardson, of Los Angeles, Calif., toured with her as narrator for the color pictures she showed of life at the Colony.

It is only within the last few years that Mrs. MacDowell has discontinued her concert tours. Prior to that time she had raised almost \$100,000 for the Colony. Her concerts always were free, but individuals who became interested in the project through listening to her and seeing the pictures, often contributed.

Only last year Mrs. MacDowell, who was known as Marian Nevin during her career as a concert pianist, resigned as President of the Edward MacDowell Association.

The Association was formed in 1907 for the purpose of "establishing and maintaining at Peterborough . . . a Colony where working conditions most favorable to the production of enduring works of imagination, shall be provided for creative artists."

Since the Association always has paid taxes on its grounds, and the cost per visitor at the Colony is said to be three or four times what he or she pays, the contributions help to defray these expenses.

Mrs. MacDowell's principal interest through the years has been the Colony members and their welfare. In addition to the improvements she has made on the original Colony grounds, she also purchased the land adjoining the Colony, called the Peterborough Golf Club. This she gave, so that the Colonists might have an opportunity for recreation, when they were not working in one of the many cabins provided for that purpose.

While most of the Colony had to be rebuilt after the 1938 hurricane, Mr. MacDowell's cabin was not disturbed. Today it is much as he left it. Wild animals often venture into the woodland surrounding it.

Once a year Mrs. MacDowell sponsors the first meeting of the

Peterborough Women's Club in Colony Hall. Residents at the Colony provide the program. This year's event was held last month, with Mrs. MacDowell the hostess.

Two weeks ago Mrs. MacDowell received several officers of the National Federation of Music Clubs at Hillcrest. Mrs. Guy Patterson Gannett, of Cape Elizabeth, Maine, International Music Relations Chairman; Mrs. Royden J. Keith, of Chicago, National President; Mrs. Ada Holding Miller, National Convention Chairman, and Mrs. Russell T. Hatch, of Melrose, New England District President.

Output of MacDowell Colony Shows Wide Range of Talent

By Pearl Strachan

PETERBOROUGH, N. H., April 12—The current MacDowell Colony News shows that in spite of wartime difficulties the composers, artists and writers in their greenwood solitude, at Peterborough, produced a creditable output last summer. Before the season ended the help problem became acute, and what the housekeeper once called "the creators" were doing their own bed-making and dusting, but serious work continued in the forest studios.

Among the music reports it is noted that Lukas Foss, now pianist with the Boston Symphony Orchestra, worked for the second time at the Colony, on two commissions, one a symphony for Fritz Reiner of Pittsburgh, Pa.; the other a symphonic, "Ode to Those Who Will Not Return," for George Szell.

Mabel Daniels, Boston composer, was notified of several first performances of works she had written at Peterborough. A number of compositions written there by Norman Dello Joio were per-

formed during the year.

Tone-Drama Produced

Charles Wakefield Cadman, who has worked at the Colony in previous years, reported that his tone-drama for 'cello and orchestra, "A Mad Empress Remembers," had its world premiere in Hollywood, played by Kurt Reher, first 'cellist of the Los Angeles Philharmonic Orchestra, and Emil Danenberg, pianist.

Aaron Copland, who spent last summer in Mexico, has had two important commissions, "Letter from Home" written for the Blue Network's broadcast by Paul Whiteman's radio orchestra, and "Appalachian Spring," a ballet given at the Chamber Music Festival by the Coolidge Foundation of the Library of Congress. During this summer Fannie Charles Dillon completed "A Western Saga" for piano and orchestra.

Among Colony writers, Laura Benét has published a new book, "Washington Irving—Explorer of American Legend." Nancy Byrd Turner completed a book of lyrics, "A juvenile by her, 'The Day It Rained Cats and Dogs' has been announced for publication. Jean Starr Untermeyer's four years of work on Hermann Broch's "The Death of Virgil" came to an end, and the book will soon appear.

Book Completed

Yvan Goll, French exile poet, brought out "Jean Sans Terre," and his wife, Claire Goll, who is cinema critic for France-Amérique, a book entitled "Walking Shadow," will appear shortly. Alfred Kreyenborg's "Selected Poems" have just come off the press.

Franz Weiskopf's novel, "The Firing Squad," was the July selection of The Book Find Club. A former novel, "Dawn Breaks," has been translated into free German and into Russian, and was pub-

a Du Bose Heyward Fellowship for the Colony, in memory of her husband.



4 Basic Needs Must Be Met To Build American Culture

By CARL CARMER

Let's face it. The American people have a strange attitude about their own culture. They will gladly pay taxes for public libraries, music halls and art galleries—but ask them to encourage culture at its source, the living artist, and you will find many more nodding heads than open checkbooks. *May 25, 1948*

The trouble is that too many of us Americans believe vaguely in the arts but specifically not in the artist. We are loud in praise of our culture. Then when we are questioned, we base our argument on bathroom fixtures and automobiles as if a standard of living and a culture are identical.

Well, how can the American writer, painter, composer best develop—not only his own talents but also our contemporary culture? The answer comes from Mrs. Edward MacDowell and the Board of Directors of the MacDowell Association—including Thornton Wilder, John Erskine and Aaron Copeland. After talking to hundreds of American artists over a period of many years, they are still agreed that Mrs. MacDowell's original four requirements are basic in order to provide an uninhibited national culture:

1. Respect from their fellow citizens as persons and as artists;
2. Relief from the time being from annoyances both domestic and financial;
3. Opportunity for undisturbed concentration;
4. Stimulating companionship of fellow workers.

MOST PLANS HAVE FAILED

Early efforts to help the American devoted to the fine arts to do his best work haven't been wholly successful, the MacDowell directors noted. Giving him a government job at which he doesn't have to work much (as President Franklin Pierce did for Nathaniel Hawthorne, and as President Theodore Roosevelt did for Edwin Arlington Robinson) is not a method that could be carried out on a large scale without bringing about justifiable protests from taxpayers all over the U. S.

As for the centuries-old European idea of encouraging rich men to become patrons of the nation's artists, the loudest protests come from the possible beneficiaries of such a system. Our way of life, the American artist believes, does not allow for patrons.

In the first place, artists say, the rich man patronizing the arts frequently gives his money without thoughts for encouraging the art of his own time. He gives the public some sort of show place for the established arts, because it enhances his reputation as a philanthropist while losing nothing that the income tax would not have taken.

STILL HUNGRY

Artists starve while the public crowds in to test its appreciation of rare incunabula, Italian primitives or early English opera.

As for the patron who would help the artist directly, he is looked upon by the creative American with dark suspicion. A rich man's money comes too high. It must be paid for with overdone gratitude, with treacle in music, propriety in verse, sentimentality on canvas.

The dictatorship of the American patron can be overbearing, too. One donor let it be known that painter-recipients of his bounty would do well to make use of his favorite color, yellow. And one lady-bountiful administratrix of funds indirectly intimated to male and female recipients that sentimental attachments between them would result in immediate cessation of favor.

Then there was the demoralizing approach of the rich woman who wrote a director of the MacDowell Association, saying that she owned a large estate with several guest cottages and inviting a number of artists to live in them, rent-free, during the summer months. The tone of her letter implied that she would as soon have a shipment of chimpanzees, but she considered artists more amusing.

To the artist this surprisingly widespread attitude is most intolerable of all. The assumption that he is an irresponsible eccentric, a child at heart, who needs the care and discipline of more worldly and

more practical minds, inspires bitter mutterings in the studios.

On the other hand, the varying plans for aiding workers in the arts through prizes and fellowships are reaching out in the right direction. Particularly to be praised, the MacDowell authorities feel, are the grants made by a number of "foundations," large sums placed in trust by donors who have directed that the interest on the money be used for helping artists over financial hurdles in their careers.

Of all the plans, the most intelligent and comprehensive attempt to satisfy the needs of the artist-at-work, these authorities believe, had its beginning in the mind of Edward MacDowell. After his resignation from Columbia University, MacDowell retired to Hillcrest Farm in Peterborough, N. H., a home selected by his small, active, very partisan wife, Marlan Nevins MacDowell.

Soon after her husband had begun the compositions which marked this fertile period of his career, Mrs. MacDowell gave him as a surprise a log-cabin studio which she had ordered secretly constructed in the pine forest below the farm. After only. Regardless of prize-winning, most former colonists agree that the best literary season was the summer when DuBose Heyward wrote "Porgy" in the Cheney Studio, Thornton Wilder wrote "The Bridge of San Luis Rey" in the Bark, and Edwin Arlington Robinson wrote "Tristram" in the Veltin.

STILL EXPANDING

The MacDowell Colony, made possible through the devoted labors of Marlan MacDowell, has proved its value. But Mrs. MacDowell, at the age of 90, can no longer play the countless benefit concerts with which she has financed the work of the association nor continue at her job as colony manager.

Although she has resigned, the board of directors of the association plans not only to keep up its work but to expand it. Here, they believe, is the most effective design

for aiding American culture at its origin.

Now that we know that this plan really works, we should strive for the establishment of similar institutions throughout America. And through them our culture may be given immeasurably greater depth and quality.

He begins his day at the studio at his own convenience. Around noon his lunch is left at the door in a basket. He opens it when he wishes. He quits when he feels incapable of further good work for the day. There is no telephone. No such improving associations could not be obtained in noisy, industrialized America. They therefore went abroad, romanticizing the boite, the pension, the albergo.

WERE THEY RIGHT?

While they sat in the sidewalk cafes of Paris, Majorca and Capri some interesting things were happening in Peterborough. Proofs lie in results, and it might soon be worthwhile for a student of our literature to compare the products from the left bank of the Seine with those from the left bank of the trout-haunted Nubanusit.

For the lively after-dinner conversations that took place in the high-raftered living room of Colony Hall or in the juke-plagued beer joints of Peterborough were not between "arty" people. They were between Edwin Arlington Robinson and Aaron Copland and Thornton Wilder, between Glenn Coleman and Willa Cather and Elinor Wylie, between DuBose Heyward, Roy Harris and Stephen and William Benet, between Louis Gruenberg, Hervey Allen, John Gould Fletcher and Henry Seidel Canby.

With these conversations as stimulation, scores of valuable contributions to our culture have emanated from the Peterborough Colony may visit him without an invitation. No one expects to see his work. No one, aside from a casual fellow colonist will ask him how he is getting on.

The most successful resident pays no more than the \$20-a-week rate, but (though it is not expected of him) he is likely to see to it that his name turns up on the list of donors to the MacDowell Association Endowment Fund. The Association makes up the difference between the colonist's weekly payment and the actual cost of his stay, which in recent years has been reckoned at nearly \$75 a week.

Residence at the MacDowell Colony meets all the needs listed above except one—helpful fellowship of other workers in the same or allied fields. At the same time artists agree that when creative minds are once drawn close, they catch fire. In the years between the World Wars creative America felt that

years of happy productivity and before his brain lost its rationality, he told his wife that he wished other artists to have opportunities like his for doing their work.

MOST HELPFUL AMERICAN

With that idea Mrs. MacDowell, herself a concert pianist, established the present institution at Peterborough. It can safely be said that she has done more for the arts in America at their source where they need help most than any other American.

Today the MacDowell Colony occupies 600 acres of wooded land. Besides its main buildings, it provides 25 studios, so scattered and isolated that the artist-occupants are not disturbed by each other. In these studios the residents may work or not, as they please.

NEVER INTERRUPTED

Once the applicant (who must already have attained recognition as a professional of standing) has convinced the Committee on Admissions, headed by Douglas Moore, that he is seriously at work on an important project, he is granted residence—for not less than one month, not more than three.

College to Honor Mrs. MacDowell

Special to the Herald Tribune

HARTFORD, Conn., Nov. 17.

—Mrs. Edward MacDowell, widow of the American composer, Edward Alexander MacDowell, and founder of the MacDowell Colony at Pete-

borough, N. H., will receive the honorary Doctor of Fine Arts degree on Sunday, her ninety-sixth birthday, from the Hartt College of Music during a two-day MacDowell Colony Composers' Festival at the college.

Because of her age and the distance from her home in California, Mrs. MacDowell will not attend. Dr. Moshe Paranov, di-

rector of the college, will confer the degree. Carl Carmer, president of the Edward-MacDowell Association; Lt. Gov. Edward N. Allen of Connecticut, and Alfred C. Fuller, president of the Hartt Foundation's board of trustees, will speak. Twenty of the composers who have lived and worked at the MacDowell Colony will be represented in the festival programs Sunday and Monday.

Mrs. MacDowell Honored

Mrs. Edward MacDowell, widow of the composer, and founder and honorary president of the Edward MacDowell Association, has been chosen as the recipient of the National Institute of Arts and Letters' 1949 Award for Distinguished Service to the Arts, "in recognition of her outstanding achievements in founding and maintaining the MacDowell Colony for artists at Peterborough, N.H." *5-7-49*

The award, which includes a cash prize of \$1,000, will be presented to Mrs. MacDowell by Padraic Colum at the annual joint ceremonial of the Institute and American Academy of Arts and Letters on May 27 at the Academy Auditorium, 633 West 155th Street, New York. *Monit*

MacDowell Colony Concert

Aug 31, 1950

By Harold Rogers
Peterborough, N.H.

Playing with vigor and finesse, the New Music String Quartet gave its second concert yesterday afternoon in a series of three planned this summer for the Pageant Theater of the MacDowell Colony. *Monit*

This ensemble—comprised of Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola, and Claus Adam, cello—is now in residence at the colony. These young musicians have been playing together for about two years.

All fresco concerts, even when given under the ideal weather conditions present yesterday, are seldom as completely satisfying musically as those heard within four walls. Nature is a subtle competitor. But even so, there's something very pleasant about listening to good music out of doors in the late afternoon of a summer day.

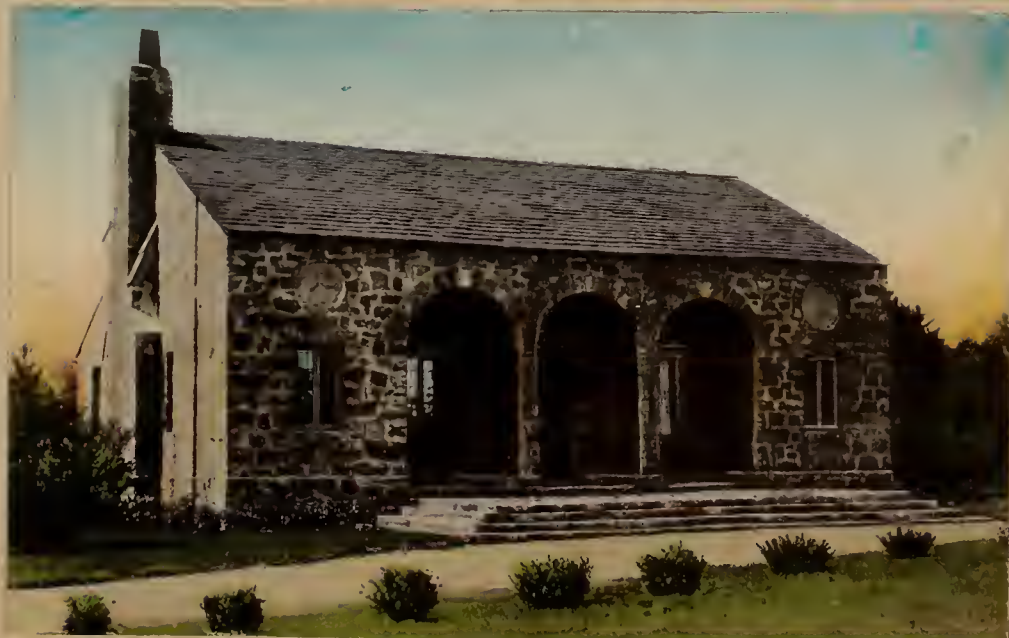
The ensemble opened the program with Haydn's Quartet in B-flat major, Opus 55. No. 3. It was a sprightly performance, precise in attack, sensitive in nuance, balanced in blend.

This they followed by two con-

temporary selections—the first by Aaron Copland, the second by Joaquin Turina, both of which were played with the same precision and beauty of expression. There may be some question, however, as to the quality of the writing. While Copland's Two Pieces for String Quartet were filled with much contrapuntal and canonic interest, the ending of the latter one was spoiled by lack of good taste. Turina's "Oration of the Toreador" is an excellent example of Spanish impressionism, charming to listen to, but expressed in a much-exploited idiom.

The musicians devoted their postintermission period to Schumann's Quartet in F major, Opus 41, No. 2. Here was Schumann in his lightest of moods. The ensemble work was not so neat, but the spirit was right—emotionally lush.

The Pageant Theater at the MacDowell Colony was originally built by the National Federation of Music Clubs. A new stage has been provided and other reconstruction work completed within the past two years. The final concert by the New Music String Quartet will be held here on Sunday afternoon, Aug. 20, at 5 o'clock.



The MacDowell Colony Enters Its 45th Year

By RUDOLPH ELIE

The MacDowell Colony up in Peterborough, N. H., is such a by-word in these parts I suppose everybody knows all about it. Still I had a visit the other day with Miss Mabel Daniels, our foremost woman composer, and it turned out that the Colony, still presided over by the 94-year-old widow of the famous American composer, is even more lively and extensive than I imagined it was.

Miss Daniels, whose orchestral prelude "Deep Forest" is of the standard repertoire, as are many of her choral works, was one of the earlier arrivals at the MacDowell Colony and, though she no longer attends in colony status, maintains her interest in the place as earnestly as ever. Indeed as the chairman of the Boston Membership Committee for the MacDowell Colony, she is currently winding up the committee's campaign for the Colony's endowment fund. ("I'm not as good at money raising as Mrs. MacDowell," she confided. "Even at 94 she gets it, by gracious, out of a stone.")

The Colony got its start in 1907 when the MacDowells, who had bought an 80-acre farm in Peterborough, thought to share their retreat with other artists. Little by little Edward, who in the log cabin near the farm had composed many of his works, envisioned an artists' colony. But he died in 1908 less than a year after the Colony had been founded. It was at this point that Mrs. MacDowell, herself a musician, took over the management of the budding colony. "She used to go around on a dog cart," Miss Daniels recalled, "to see that every colonist's needs were taken care of. Once I told her a rocking chair I was fond of had been removed from my studio. It was back in its usual place the next morning."

The whole purpose of the Colony, Miss Daniels explained, was—and still is—to provide idyllic conditions for creative effort. "There are only two rules," she added. "One is that the Colonists never be disturbed during their working hours, so there are no callers, no telephones and no interruptions at all save when the man brings your lunch—and usually you never even see him."

"The other," she went on, "is that the studios not be used at night." While this makes it difficult for those whose creative metabolisms may rise with the night hours, it works out well since the colonists generally assemble in the Common room after dinner for shoptalk. All meals, save luncheon, are taken in the dining room, there being

a rotating seating plan so — as Miss Daniels put it—no cliques can form, and the men and women have separate dormitories. How much all this costs the colonists, who are accepted for periods of about six weeks, Miss Daniels wasn't too sure, but it is apparently in the neighborhood of \$28 a week. "And there are many fellowships to help out those who need them," she added.

The Colonists, who are largely writers today though there are of course many musicians, composers, artists and sculptors, too, are selected by a committee. Each must be recommended by three recognized leaders in the field concerned, she said, and there are many repeaters each season. "Once you've spent a summer working at the MacDowell Colony," said Miss Daniels, who studied music with the famed Boston composer George Chadwick, "it's pretty hard to keep away from it." So, though she doesn't work at the Colony nowadays, she still spends her summers in the town nearby.

Today, the Colony, which accommodates about 60 artists during the season in groups of 20 or so, has grown from 80 acres to more than 600. Scattered throughout these wooded hills are 23 studios—not, Miss Daniels said, within hollering distance of each other. And while Mrs. MacDowell has not been active in the management of the Colony for nearly 10 years now, she has never missed a season there, and her spirit as well as her money-raising genius, is the soul of the place.

While so gentle and accommodating a place could well nurture dilettantism, no matter how thoughtfully screened the candidates, the surprising fact is that it has not. On the contrary, it has been the summer alma mater of such men of attainment in music as Aaron Copland, Lukas Foss, Gardner Read, Douglas Moore, David Diamond and Irving Fine, as well as such writers as Edward Arlington Robinson, Thornton Wilder, William Rose Benet, Rollo Brown, Dubois Heyward and Carl Carmer (now president of the Edward MacDowell Association

which controls the colony). In short, as it enters its 45th anniversary season this year, it has produced no less than 18 Pulitzer Prize winners and 26 Guggenheim Fellowships.

"That little old woman stuck to it through two wars, the depression and the hurricane," said Miss Daniels, "and she'll be back from California this summer to do it again, too."

Mrs. MacDowell Honored Today For Art Colony

New Hampshire in Tribute to Composer's Widow, 95 in Fall, for Aid to Culture

By Paul V. Beckley

PETERBOROUGH, N. H., Aug. 14.—The state of New Hampshire will pay tribute tomorrow to a wisp of a woman who will be ninety-five Nov. 22, and has been indirectly responsible for a great deal of the literature, music and art produced in this country during the last forty-five years.

Statesmen, artists and her neighbors will assemble at the front door of Mrs. Marian MacDowell's home to honor her because she founded in 1907 the MacDowell colony here, where creative people might work undisturbed and has devoted her life to it in memory of her husband, Edward MacDowell, the American composer. More than twenty Pulitzer prize works have been produced at the colony.

Tells of Husband's Honors

With her hair brushed up back of her head and knotted loosely in front, she walked with a cane down the three steps to the music room of her house today for her interview. After seating herself on a small settee and wrapping herself in a mauve comforter, she said, "I think you might begin with—" and she pointed to a wreath that hung on the south wall. "It was hanging there in

1896 and has been there ever since."

"It was given to MacDowell when Mr. Munch, of the Boston Symphony, played his 'Indian Suite.'" She always referred to her husband by his last name after the fashion of people speaking of the great, avoiding both the familiarity of the first name and the "mister" of more worldly respect.

"Before I go away feeling I might not come back," she said, "I'm going to have it burned right in the fireplace because I don't want anybody else having it." She spends summers at the colony but winters in Los Angeles at the home of her companion, Miss Nina Maude Richardson.

"How do I feel? I'm nearly ninety-five, and I think that's remarkable. Don't you think I look younger? I'm nearly blind but my eyes don't show it; do you think?" They were unusually bright, like the eyes of an elf.

Praises Miss Richardson

"Each year I say I don't know whether I'll be back again. But I hope so. Six years ago I had an illness. They said for at least six months I was going to die. I got over it, thanks to the kind wisdom Maude Richardson has."

Miss Richardson, a woman with a broad and comfortable face, came into the room and said, "Darling, tell something of the magnitude of the correspondence."

"Mostly questions whether MacDowell wrote thus and so, why he wrote thus and so and when he wrote it," Mrs. MacDowell said.

"From abroad most young composers want to know why his style changed so much when he came home to this country. It is one of those extraordinary things. The second summer we came to Peterborough and got a little old house for \$50 for the summer—that shows how poor we were—and hired a horse and buggy for \$1 a day."

"We spent the time day after day going over the hills and country. One of the exciting things for him was to find old houses still standing or old cellar holes you could recognize only by the lilacs that were planted around the foundations by the early settlers. He would say this was 'as exciting to me and romantic as an old castle in Europe.'"

Changed Composer's Style

"It affected immediately his style. He really wrote something that seemed to represent America—deserted farm, haunted house—something having distinctly to do with New England and more particularly with New Hampshire. That is the music which has

really made the reputation which he holds so firmly."

She had just received what she said was the largest check yet accruing from a performance royalty on one of his works. She thought it "remarkable" that his publishers continue to pay her royalties on his music, although the copyright has long since expired.

"The colony is tied up," she said, "with so many people to whom I owe so much. I couldn't have done it without the help of people throughout the country, more poor than rich."

Although assured of a great career as a concert pianist when she was married in 1884 to the composer she said, "Instead of a piano, I learned to cook. A very useful accomplishment. I knew I'd have to make my choice. No two musicians can live together in close quarters and both working."

Returned to Concert Stage

After her husband's death in 1908, she played concerts for thirty years to earn the money that maintained the colony. "The last tour was fifteen years ago," she said. "I didn't have arthritis then." She looked at her fingers and added, "I couldn't play a note now."

None of the buildings—the studios scattered about the 600 acres of the colony or the men's and women's dormitories (the women sleep in buildings called the Eaves and Pan's Cottage and the men at the Lodge)—was built by the MacDowell Association, she said, "But by individuals and societies. I hate to admit it, but women do most of it. Five music sororities helped me but not one fraternity."

She was growing tired, but her eyes were as bright as ever. "Day before yesterday," she said, "there came a letter directed to Dr. MacDowell." It was from a music college at Chicago which had given her an honorary degree. "Very nice," she said, "but I have four others, and I don't use titles. I hate people to use that term 'doctor.' MacDowell would have hated that, too."

Assisted by Miss Richardson and her cane, she left the room slowly, walking past the wreath and a bronze bust of the composer which rested on top of a grand piano. Softly, she said, "He was better looking than his wife."

Tribute to a Great Work

The worlds of music and art join in tribute to the widow of Edward MacDowell who for forty-five years has done so much to encourage creative talents among American musicians, writers and artists. Mrs. Marian MacDowell celebrates her ninety-fifth birthday this fall. But today there will gather at the MacDowell colony in Peterborough, N. H., a host of people who have been able to enrich our culture because her vision and energy in creating a living memorial to her husband, America's distinguished composer, gave them their chance. Edward MacDowell wrote what are probably his best known compositions in a cabin in the woods on their farm. Shortly before his death he expressed the wish that other creative artists could work under similar conditions. Fulfilling this wish Mrs. MacDowell has developed a 600-acre colony, with individual studios scattered through the woods. *8-16-52 Tru.*

Mrs. MacDowell, who is a talented musician, has given thousands of recitals, turning the proceeds over to the development and maintenance of the colony. More than twenty Pulitzer prize winners have found at the MacDowell colony the peace and freedom to write, compose and paint the works that brought them fame. Among the distinguished beneficiaries of Mrs. MacDowell's selfless campaign have been DuBose Heyward, whose "Porgy" was created at the colony, as were Thornton Wilder's "The Bridge of San Luis Rey," Carl Carmer's "Stars Fell on Alabama" and works by Willa Cather, Elinor Wylie, Aaron Copland, Charles Wakefield Cadman, Ridgley Torrence and many others. Not all who have shared the peace and beauty of the MacDowell colony will be able to come back to Peterborough for this celebration. But artists in all fields wherever they may be, will participate in extending gratitude and affection to Mrs. MacDowell and her famous husband.

COLONY OF THE ARTS

Mrs. Edward MacDowell, 94, Maintains
Center as Tribute to Her Husband

By OLIN DOWNES

AUGUST 15 was Marian MacDowell Day at Peterborough, N. H. Statesmen, artists, townspeople and visitors from places far and near gathered there to pay tribute to the 94-year-old widow of Edward MacDowell who, by the power of faith and her own indefatigable energy and acumen, has developed

to its present status the MacDowell Colony which stands today unique and unparalleled as a center for creative work in the arts.

The ceremonies were short, simple, and worthy of their subject, Mrs. MacDowell herself made a speech. It was the address of a highly cultivated lady, herself an artist as well as a singularly capa-

ble woman of affairs; or a woman who will be 95 the twenty-second of next November, whose sight and wholly exceptional physical vigor are beginning to fail, but whose mind is as muscular as it is finely tempered, and whose spirit is thrilling for its buoyant enthusiasm and inspiring purpose.

As Mrs. MacDowell rose to speak the audience crowded as close as the platform would permit in the wish to catch her every word. She talked extemporaneously, with the impetuosity of a young girl. She recalled details of experiences with her composer-husband, including his reply to her message that she intended to buy a farm for them—on borrowed money—in New Hampshire. The answer was, "In your name, and on your own responsibility." He was delighted with the farm.

We quote freely: "People have often asked me," she said, "If I felt, as they did, that the music of MacDowell, composed after he came back to America, was different from the compositions of his European sojourn. I can tell you why. I had occasion to realize better than anyone else what America, and more particularly this country around Peterborough, meant to MacDowell, who was strikingly different from a majority of his American fellow-artists, many of whom, having lived too long in Europe, returned with a strong feeling that their imaginations could only be stirred by what they had found in other lands." *8-24-52 Tru.*

It was from such, and similar experiences, as Mrs. MacDowell narrated, that there came piano pieces of nostalgic reverie: "A Deserted Farm," and "To a Wild Rose," and so many other of the compositions of the born creative artist, moved and illumined by what he saw and felt, quivering in the life about him, the man with eyes to see and ears to hear, and tongue to tell.

Artistic Citadel

It was the effect of this haven which caused MacDowell and his wife to conceive of a "colony" of similar citadels for artists, to find priceless solitude in the forest shelter to create—be it in the form of literature, poetry, drama, painting, sculpture or other of the arts. For MacDowell, who had nearly become a painter himself in his formative years in Paris, was never a purist or isolationist where the related arts were concerned.

In 1907, the year before MacDowell's death, he and his wife

deeded to the Edward MacDowell Association their farmhouse with 200 acres of land, and the famous log cabin. Mrs. MacDowell, born Marian Nevins, had become acquainted with her husband when she studied piano with him in Germany. She had attained a very considerable equipment as virtuoso when she married him, but gave up the instrument in the years that they spent together. On MacDowell's death, she resolved to develop the colony as he had so deeply desired, and she set forth giving lectures and programs of MacDowell's music in over four hundred cities and towns of the United States over a period of more than forty years. By these means she individually earned over \$100,000, every penny of which went into the building of the colony. By her personal ex-

ample and persuasion, she secured many other gifts for the colony.

The colony today possesses six hundred acres of sparsely cleared woodland, with twenty-four studios, each with fireplace, porch, pianos for musicians, and such other equipment as the workers in other arts require; also three dormitories, besides Colony Hall where breakfast and supper are served. In lieu of the sandwich which Edward MacDowell, after a hot breakfast at the farmhouse, took with him to the log cabin, lunch baskets are taken to each of the studios.

The colony is open to creative artists—poets, playwrights, novelists, painters, etchers, sculptors, composers and writers on musical subjects, for four months of the year, June through September. The cost of the studio and all living necessities to the occupant is \$20 a week. When the needs of an artist of attested talent and seriousness of aim is clear, scholarships are awarded which confer the same facilities for less than \$20, or for nothing.

The colony has produced important art. There have been, of course, years of varying productivity. One of the most impressive was 1924 which resulted, among other works, in DuBose Heyward's "Porgy and Bess," Thornton Wilder's "The Bridge of San Luis Rey" and Edward Arlington Robinson's "Tristram."

Current Residents

Among the workers this season are Thornton Wilder, who is finishing his drama, "Emporium," which will be produced this winter on Broadway; Paul Nordoff, Guggenheim Fellow and Pulitzer prize-

winner, completing a song cycle and a piano and violin sonata; Margaret Widdemer, poet and novelist, at work on the third of a trilogy of historical novels; Georgiana Robert, completing a second novel, her first having been published with success last year; Nikolai Lopatnikoff, composing his third symphony, and his wife Sarah Henderson Hay, writing a new book of poems; Arpad Sandor, the pianist, completing a book on pedagogy. The list makes no attempt at completeness.

To date, the only resources of the MacDowell Colony are voluntary contributions and membership in the Edward MacDowell Association. This season the directors of the association are initiating a Ninety-fifth Birthday Campaign.

In this regard, some words of the address that Carl Carmer made on the Marian MacDowell Day at Peterborough are pertinent. Mr. Carmer recalled the pride that certain Soviet composers expressed at the 1947 International Music Centre at Prague, in believing that their nation surpassed all others in the fostering of musical talent at the "composers' farm" at Ivanovno. "They were unaware," said Mr. Carmer, "that an American woman without Federal or state aid, or the help of any foundation, has, solely through her own courageous and persistent effort (after she had passed the half-century mark in years), built, guided, maintained and managed such an enterprise in her native country for more than thirty years before Ivanovno was conceived."

"We are not meeting today in a fund-raising drive, though such a drive is in the making. Its goal is \$1,000 for every year of Marian MacDowell's life thus far, and a few extra thousands for her to grow on. She has herself said that this would be the best birthday present that she could possibly have because it would insure the future of the MacDowell Colony, placing it on a firm financial foundation. To that end, birthday parties will be held for her later in the year from Maine to California. Those parties, which are really benefits, are being planned so that on November 22nd, her real 95th birthday, she may have assurance that the wonderful work to which she has dedicated herself shall endure and prosper."

CREATIVE ARTISTS WORK AND RELAX AT THE MACDOWELL COLONY IN PETERBOROUGH, N. H.



At the Colony, founded as a memorial to the American composer by his widow, Mrs. Edward MacDowell, a limited number of men and women are accepted every summer, at nominal fees or fellowships. Here are some scenes which typify this secluded

communitiy: Upper left, the original log cabin which Edward MacDowell used in the last years of his life. Lower left, Gardner Read, composer in residence, at work in his studio. Center, when the day's work is through there is companionship and talk



in front of the fireplace. Upper right, Howard Shanet, conductor and 'cellist, discusses his work with other musicians. Lower right, Nikolai Lopatnikoff, composer, and his wife, Sara Henderson Hay, poet, take time off to share a humorous moment.

N.Y.C. 7-30-53

LAST TRIBUTE PAID TO MRS. M'DOWELL

Composer's Widow Is Buried
Beside Husband After Simple
Rites in New Hampshire

Special to The New York Times.

PETERBOROUGH, N. H., Aug. 29 — Mrs. Marian MacDowell, widow of the composer, was buried here today beside her husband. Mrs. MacDowell, whose husband was Edward MacDowell, died in Los Angeles last Thursday at the age of 98.

In a simple committal service, she was buried in a tiny plot circled by pine and oak trees opposite the grounds of the MacDowell Colony, which Mrs. MacDowell had developed as a memorial to her husband. The graveside service was conducted by the Rev. Alvin Kershaw, pastor of All Saints Protestant Episcopal Church in Peterborough.

The committal rites were preceded by a memorial service in Colony Hall on the grounds of the artists' colony. The memorial opened with the playing by Arpad Sandor, pianist, of two MacDowell selections: "Dirge," from the Second Indian Suite, and "In Deep Woods."

There followed a tribute by Carl Carmer, the writer, past president of the Edward MacDowell Association. Mr. Carmer read a cable from James Johnson Sweeney, president of the association and director of the Solomon R. Guggenheim Museum.

Mr. Sweeney called Mrs. MacDowell a "noble benefactor to the arts." Mr. Carmer said she had cherished a "constant dream of American culture spreading from this place."

Husband's Music Played

Padraic Colum, the poet, read Edwin Arlington Robinson's poem "Hillcrest," the name of the MacDowell residence. John Kirkpatrick, pianist, played the largo from Mr. MacDowell's "Sonata Tragica," which Mr. Kirkpatrick said was Mrs. MacDowell's favorite of all her husband's compositions.

Telegrams were received from Senator and Mrs. Ralph E. Flanders of Vermont; Hermann Hagedorn, director of the Theodore Roosevelt Association; Carleton Sprague Smith, chief of the New York Public Library's Music Division, and Miss Anna L. Nevins of Waterford, Conn. Mrs. MacDowell's 95-year-old sister, who attended the committal but not the memorial service.

The memorial service was attended by former colonists and other friends of Mrs. MacDowell. The American Society of Composers, Authors and Publishers, of which Mr. MacDowell had been a member, was represented by Robert A. Sanders; the Associated Music Publishers by Carl Bauer, and the National Federation of Music Clubs, of which Mrs. MacDowell was a life mem-

Howe.

Mrs. MacDowell's 20-Minute Talk Thrills 600 at Pre-Birthday Party

Notables Honor First Citizen

Program Gains Nat'l Attention as Colony Founder Nears 95

From as near as the house next door and from as far as the state of Texas, people came, nearly 600 strong, on Friday afternoon to make Marian MacDowell Day an occasion without precedent in New Hampshire history.

For everyone the day held surprises.

Nobody would have assumed the perfection of weather, or have dared predict that the shadows on the lawn would fall just right at the hour the guests were assembling.

Nobody would have imagined that a battery of cameras, camera men, TV experts, radio, newsreel and newspaper men could so inconspicuously become part of a quiet audience.

It was not reasonable to expect that each tour on the narrow woodland lanes of the Colony would be clearly marked, that no visitor would lose his way enroute to Marian MacDowell's screened-in veranda.

Most surprising of all was the person whom everybody came to see.

It was a foregone conclusion that Marian MacDowell, in a sentence or two, with the bright smile that her neighbors well know, would acknowledge the applause, the tributes, the flowers, the gathering itself. But that she would speak for nearly 20 minutes, and that under pressure of so dramatic and demanding an afternoon she could still, without faltering, gather together the pertinent facts and present them without omitting, as one reporter said, "any single thought that was appropriate to the occasion" was an achievement which held some surprise even for those who know her best.

Speech Is Spontaneous

She spoke very simply. "I am only an ordinary woman who had a great opportunity," she said.

She spoke wittily of her own life and affectionately of her relations with her neighbors. She told, with clarity and vigor, how the MacDowell Colony came into being, how it had been inspired by Edward MacDowell's need. She thanked the National Federation of Music Clubs and all the other friends of the Colony, in groups and individually, who had made the continuance of her work possible. She forgot no one's name, fitted each detail into the text of a firmly-knit but spontaneous talk.

She spoke of her appreciation of the naming of Edward MacDowell Dam.

"Have any of you seen it?" she interrupted herself to ask, turning to the U. S. Senators who sat at her right.

To an audience which included some of the outstanding figures in America she told the story of having been given a lift by a stranger while she was walking one day about the Colony grounds.

"And are you one of the help?" the stranger asked.

"That's just what I am," Marian MacDowell said.

A surprising afternoon. The nostalgia and tenderness of an unforgettable reunion, the uniqueness of an un-birthday party, as Carl Carmer described it in the words of Alice in Wonderland. A wonderful neighborhood party in which distinguished Senators and an ex-Governor and many of America's most celebrated creative artists joined with Marian MacDowell's next-door neighbors, old and young, to pay tribute to the well-nigh incredible achievement of a completely incredible individual.

Not that there was any surprise for her neighbors in the story of that achievement. But it was interesting to hear, in the words of great folk from afar off and from near by, that Peterborough's first citizen had "established one of the foremost cultural centers of the world." It was good to have re-affirmed in the words of a noted writer that Marian MacDowell "is the greatest friend American writers, painters and composers have ever had." It was fine to have dramatic evidence, from Marian MacDowell's own speech, that the founder of the MacDowell Colony, three months before her 95th birthday, is more alert than most youngsters of 20 or 40 or 60. Not surprising . . . but good to have it confirmed, for nearly 600 witnesses.

Program of Day Is Full

A news story of the day would have begun with 8 o'clock in the morning, when the first visitor knocked at the door of Hillcrest.

Or it might go back before the day to the fact that the approach of August 15 had brought representatives of the press and radio in unequal numbers to Peterborough.

"No vacancy" signs were out at local inns and guest houses. Rules for visiting hours at the Colony were temporarily waived; and from 2 o'clock on, newsreel and TV men, reporters and music critics, families and friends, were given admittance to the studios so that they might record for everyone and for all time a story of the place where artists can work in uninterrupted quiet.

The day began officially at 2 p. m., when several scores of motorists took advantage of the Colony's open invitation to tour the grounds and visit the studios, on what had been widely publicized as a Pilgrimage to Peterborough.

At the gate outside Colony Hall, entering cars were met by the day's official greeter, Kenneth E. Whiton, of the Peterborough committee, who explained points of particular interest and saw to it that even the most timid motorist was set safely

Express Hope Kirkpatrick Appearance Annual Event

Mrs. MacDowell has received many letters during the last few days expressing the appreciation of townspeople and visitors for the contribution of John Kirkpatrick to "Marian MacDowell Day."

Mr. Kirkpatrick, head of the music department of Cornell University and a distinguished pianist, came to Peterborough on one week's advance notice, to speak briefly and play Edward MacDowell's music during the afternoon ceremonies at Hillcrest, and an evening's concert of MacDowell compositions at the Golf Club.

He is one of the world's outstanding authorities on, and interpreter of, MacDowell, and a warm friend of Mrs. MacDowell.

His deep love and appreciation of the MacDowell works was apparent to all who heard him play, and was commented on in letters to Mrs. MacDowell.

Both Mr. Kirkpatrick and his attractive wife were enthusiastic about Peterborough and some of Mrs. MacDowell's correspondents expressed the hope that their appearance here might be made an annual event.

on the three-mile route which George Hemphill and the Colony maintenance staff had worked out.

The unexpected traffic on the Colony's narrow woodland lanes was handled by Colony employees, assisted by Explorer Scouts Bruce Brenner, Tony Brown, Donald Burke and Wayne Crowell.

At the Edward MacDowell Cabin in the Pines, Mrs. E. Benjamin Armstrong explained to the visitors how the tremendous benefit which Edward MacDowell had felt from the solitude of the Cabin led to the idea of a Colony where other artists, for a token sum, might have protection for their work.

From the Colony grounds, visitors, many of whom were Peterborough people who had never before known a chance to make a comprehensive tour of the Colony in season, were routed directly along MacDowell Road to Hillcrest. Here Colony employees and a staff of local police under Chief Picard saw to the parking of 200 cars which brought guests to Marian MacDowell Day.

Guest Books Record Visitors

As the visitors approached the lawn at Hillcrest, they were invited by Mrs. Emily Greeley and Mrs. Richard A. Day to sign the books of greeting that are to be presented to Mrs. MacDowell on November 22, her birthday. Guests left their small bouquets of garden flowers with Mrs. Thomas Craig, and with a group of ushers who included Marjorie Simonetta, Diane Cummings, Janet Larrabee, and Joan Picard.

On arrival, visitors found chairs on the lawn in front of Mrs. MacDowell's veranda where a large extension had been built to accommodate a grand piano and a speakers' stand. Inconspicuously to the right of the audience was a grey steel box, which, thanks to the planning of Walter O'Malley, would make it possible for the person farthest from the platform to hear every word spoken during the afternoon.

Notables on Program

The words spoken were memorable. U. S. Senators Charles H. Tobey and Styles Bridges, N. H. Senate President Blaylock Atherton, representing Governor Adams, ex-Governor Robert P. Bass, and the president of the National Federation of Music Clubs, told of the vision and indomitable spirit of Marian MacDowell, and of the indelible imprint of her work on the arts in America.

That the furtherance of her work be assured, Carl Carmer, president of the MacDowell Association pointed out that Mrs. MacDowell's best birthday gift would be concrete support of the Colony which she founded.

"We are not meeting today in a fund-raising drive," Mr. Carmer said. "But I want you to know that such a drive is in the making. Its goal is \$1000 for each year of Marian MacDowell's life, and a few extra thousands for her to grow on."

Thousand Dollar Gift Cited

The first of such contributions, Mr. Carmer announced, had just been reported, \$1000 given by Miss Bertha Rogers, formerly of Boston, to Miss Mabel Daniels, long-time Colonist and widely known composer.

No feature of the afternoon gave more point to the words of the speakers than did the reading by Thornton Wilder from "Our Town," the play which has made Grover's Corners one of the most vivid terms in literary history.

Equally impressive and significant was the playing by John Kirkpatrick, distinguished pianist, of six of the compositions of Edward MacDowell. Mr. Kirkpatrick, chosen by Mrs. MacDowell as one of the best interpreters of her husband's



ENJOYING HER "DAY" was Mrs. Marian MacDowell, Peterborough's First Citizen, who was honored at a pre-95th birthday party Friday afternoon. She is shown here with her hands on the book of tributes she had just received from ex-Gov. Robert P. Bass. (Bernice Perry Photo)

music, played—again to quote Olin Downes—"like a real poet. . . . Nothing could have been more representative of the mood of the occasion."

The highlight of the program came when, following Gov. Bass' presentation of a book of tributes to Peterborough's First Citizen, Mrs. MacDowell rose to accept the gift and to acknowledge the offering of flowers from her friends, brought to the platform in an oldtime winnowing basket and placed on the stand by the ushers.

What followed was an experience which no one present will ever forget.

As Mrs. MacDowell stood, with her devoted friend, Miss Nina Maud Richardson, at her side, and as David Crocker, Jr. and David Bishop came from the crowd with a final offering of flowers, Mr. Carmer suggested that the audience come forward to the platform.

"You want to see her," Mr. Carmer said.

For 20 minutes this audience, admiring, spellbound and often moist-eyed, listened to Mrs. MacDowell's explanation of the origins and purposes of the MacDowell Colony. At the conclusion of her talk, and in an expression of feeling which was hard to articulate in any other way, the audience sang Auld Lang Syne.

It Wasn't A Speech

Questioned next day by one of her good friends as to how she could maintain her vitality through so long a speech, when most of the committee felt the need of easy chairs, Marian MacDowell characteristically replied,

"That wasn't a speech. I don't make speeches. I just talk."

Yesterday with her telephone reconnected, Mrs. MacDowell called the TRANSCRIPT to assure that she and Miss Richardson "are not in a coma."

"We're just fine," she said, expressing gratitude for all that Peterborough did for her and the Colony on her day.

Nearly half of those present at Hillcrest remained for the evening program which took place at the Golf Club, where, through a committee headed by Mrs. Paul Cummings, Sr., a lobster supper was served nearly 200 guests.

Directly following this, John Kirkpatrick played an hour-long program of MacDowell music to an attentive and enthusiastic audience of 250 persons, all of whom hailed the choice of Mr. Kirkpatrick as an interpreter of MacDowell.

Breakfast Ends Program

For 45 out-of-town guests quartered at The Tavern and The Manse and in private houses, the final event of Marian MacDowell Day came on Saturday morning when at breakfast at the Alexander Studio on the Colony grounds they were guests of the MacDowell Association.

In charge of preparations for the

occasion were Mrs. A. Howard Swanson, Mrs. Richard A. Day, Mrs. Emily Greeley and Mrs. Warren J. Nichols. Hostesses were Mrs. George E. Clement, Mrs. E. Benjamin Armstrong and Miss Eliza Willets.

Among the guests present were Mrs. Ada Holding Miller, Thornton Wilder, Bashka Paef, sculptor; Miss Helen Havener, director of the Marian MacDowell Birthday Drive; Olin Downes, music critic of the New York Times; directors of the Edward MacDowell Association, Carl Carmer, William McCleery, and Mrs. George E. Clement; and Mr. and Mrs. Hermann Hagedorn.

Committees Do Good Work

A summary of Marian MacDowell Day should contain a listing of some of the longtime friends of Mrs. MacDowell who sat with her on the veranda during Friday's exercises. Among these, in addition to Miss Richardson, were Mr. and Mrs. Padraic Colum, Mrs. Charles F. Batchelder, Mrs. Charles Larrabee, Mrs. Minnie Knight, Miss Mabel Daniels, Olin Downes, and Mrs. MacDowell's sister, Miss Anna L. Nevins. Many other friends were also with her.

Senator Ralph Flanders, of Vermont, came for the exercises, and acknowledged the greeting of the audience.

A listing should also be made of the committees which gave so much to insure the success of a long-awaited event. Any such listing may make grave omissions. But one can at least start.

Chairman of the executive committee was Mrs. George E. Clement, director of the Edward MacDowell Association, and for long an invaluable friend of the Colony and of Marian MacDowell. Vice-chairman was the Colony manager, George M. Kendall, who was in charge of all the details of the day.

Edward N. Larrabee was chairman of the Peterborough committee, specifically assigned to alerting local organizations and individuals to the needs of the occasion.

Chairman of publicity was Daniel F. Eneguess, secretary of the Monadnock Region Association. On the executive committee with Mrs. Clement and Mr. Kendall were William McCleery (unofficial chairman of hospitality at Hillcrest), Mr. Eneguess, Mrs. Robert S. Hoffman, Mrs. Lincoln R. Lounsbury, Mrs. Matthew P. Cavanaugh, Mrs. E. Benjamin Armstrong, Miss Eliza Willets, Major A. Erland Goyette, Edward Ellingwood, Elsworth W. Bunce, Mr. Larrabee, Mrs. John C. Fremont, and Mrs. C. Randolph Myer, of Wilton.

Members of the Peterborough committee, in addition to Mr. Larrabee and Mr. Kendall, were Mrs. Richard A. Day, Mrs. Emily Greeley, Mrs. Thomas Craig, Mrs. Arthur E. Wheeler, Mrs. A. Howard Swanson, Fay Lewis, Ernest B. G. Piggott, and Kenneth E. Whiton.



AND DOWN IN THE HOLLOW ARE THE BAPTISTS related Thornton Wilder, Pulitzer prize-winning author, as he enacted the opening of the first two scenes and the close of the third of his play "Our Town" during the MacDowell Day program Friday afternoon. The Grover's Corners, N. H. drama was written by Wilder at the Colony. (Bernice Perry photo)

Deaths and Burials

Mrs. MacDowell, Patron of Arts, Succumbs at 98

Widow of Composer
Founded Famed Colony
at Peterborough in 1908

LOS ANGELES, Aug. 24—Mrs. Marian MacDowell, 98, widow of composer Edward MacDowell, and a woman who was indirectly responsible for a great deal of the literature, music and art produced in this country during the past half century, died last night at her home here. **8-25-56**

More than 20 Pulitzer Prize works have been produced at the MacDowell Colony for artists she founded on a 400-acre tract near Peterborough, N.H., as a memorial to her husband. He composed many of his works there, including his song, "To a Wild Rose."

A funeral service will be held at Los Angeles and next week the body will be returned to Peterborough and a service will be held at Colony Hall on the MacDowell



MRS. MARIAN MacDOWELL

estate. She will be buried beside her husband in the burial plot across the road from the estate entrance.

Mrs. MacDowell spent her Summers at Hillcrest, her home on the estate, through 1952 but, due to her health, had not returned since. Although nearly blind, she continued as the corresponding secretary for the MacDowell Assn. and signed hundreds of letters every month.

In 1955 she deeded Hillcrest to the association to be used as a residence for artists and families. Previously, artists' families were not permitted to live on the estate. Two artists and their families have lived in the house. They are Marcel Duchamp, who painted "Nude Descending a Staircase," and Dr. Domingo Santa Cruz, Chilean composer.

Raised Funds for Colony

The Peterborough colony had been a dream of her husband. When he died in 1908 she formed the association and transferred to it the home where she and MacDowell had lived 10 years. She played as a concert pianist, lectured, and organized subscription drives to raise funds to support the association's work.

Edward Arlington Robinson wrote most of his poems at the colony. Thornton Wilder wrote there "The Bridge of San Luis Rey," and Duboise Heyward wrote "Porgy" at the colony. Other colonists included Stephen Vincent Benet, Julia Peterkin, Willa Cather, Leonora Speyer, and Elinor Wylie.

Mrs. MacDowell was born in New York and as a young woman studied music in Germany. One of her teachers was MacDowell. They were married in 1884 when both were 23. She abandoned her concert career to help him, and in 1888 they returned to New York. Eight years later he became head of the music department at Columbia University.

Fell Out With Butler

Differences with Dr. Nicholas Murray Butler, then president of the university, caused MacDowell to resign in 1904 and soon afterward he had a nervous and mental collapse that ended with his death in 1908.

In 1932 on the 25th anniversary of the composer's death, the major orchestras of the country paid tribute to him. Frederick Stock in Chicago, Serge Koussevitsky in Boston, Leopold Stokowski in Philadelphia and Issay Dobrowen in New York all led their symphony orchestras in a review of MacDowell's works.

At the ceremony in New York, Mrs. MacDowell said only, "I am not a remarkable woman. I am like a person who finds a diamond in the street. You don't have to be very clever to find a diamond in the street."

In 1952 on her 95th birthday, the state of New Hampshire paid tribute to her in a ceremony at the colony. Senators, governors, writers, musicians, poets and artists joined in the tribute which she heard sitting in a straight-backed chair on her front porch.

Surviving is a sister, Anna L. Nevins, of Shaw Farm, Waterford, Conn.

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